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## At the Theatres.



The large audience at Booth's Theatre on Monday evening were more astonished than delighted at the manner in which Boucicault's new Irish drama, *Suil-a-Mor*, was presented. No new scenery was provided, the company was half good, half bad, and all wretchedly rehearsed, and Mr. Boucicault, who has accustomed us to the perfection of theatrical detail, was left to bear upon his own shoulders the whole burthen of a play that seemed as unfinished as the performance of it. The story of *Suil-a-Mor* is well known, its great success at Boston having already been recorded in *The Mirror*. In the first act we see young O'Dowd (Ogden Stevens) among his fine friends in London under the nom de plume of Percy Walsingham. Lady Lawless (Helen Tracy) is in love with him, and her brother, Bertie Talboys (Harry Lee) does not oppose the match even when he learns that Percy Walsingham is the son of a Galway fish-peddler. Of course the O'Dowd (Mr. Boucicault) and his daughter Kitty come up to London to see Walsingham, and equally of course they intrude upon a fashionable party at the house of Lady Lawless. Mr. Boucicault's wonderfully clever acting alone saved this trite and conventional act from failure. In the second act we are at the house of the O'Dowds in Galway. The son has been elected a member of Parliament. Leake (E. M. Holland), a London money lender, and his clerk (Sol. Smith), come to arrest the new member on the charge of forging his father's name. The O'Dowd sacrifices his fortune and his farm to save his son and falls stricken with paralysis. The third act shows Leake and his clerk boycotted by the people, and only saved from starvation by the charity of the beggar O'Dowd. But the son and Bertie Talboys come back from Australia with fortunes, and the piece ends happily, Talboys pairing off with Kitty, the hero with Lady Lawless, and the O'Dowd being restored to his property. Although the dialogue is brilliant throughout, *Suil-a-Mor* is not a play worthy of Mr. Boucicault's fame. It is weak in plot, incident and construction. Enlarged for London from the original sketch, *Daddy O'Dowd*, produced at Booth's several years ago, it has been cut down again for starring purposes and shows all the signs of this double-straining process. But the acting, with few exceptions, was unworthy even of the play. Mr. Boucicault was grand as the O'Dowd, and carried the audience with him in alternate laughter and tears. Harry Lee increased his reputation by an admirable sketch of a British officer. Helen Tracy looked, dressed and acted charmingly as Lady Lawless. It is a great pity that so excellent, popular and conscientious an actress is not regularly engaged at one of our stock theatres. Her performance among the squalid surroundings of Booth's would have done credit to Wallack's or the Union Square. T. W. Ford was almost good as Col. Muldoon, a Galway magistrate. But here our praises must end. Lizette Anderson was altogether hopeless as Mrs. O'Dowd. Ogden Stevens is the worst actor we have ever seen in the part of a hero. His performance was simply a burlesque of the part. E. M. Holland was inefficient as the money-lender, and Sol Smith was a mere shadow as the clerk. James T. Galloway was Lord Ossiden; P. W. Coolidge, Lord Barromore; J. H. King, a butler, and so on; but the names are not worthy of record or remembrance, so colorless was the acting. We cannot hope that *Suil-a-Mor*, thus poorly and shabbily presented, will run out Mr. Boucicault's engagement of two weeks. There will be an extra matinee on St. Patrick's Day.

In spite of the pluck of Manager McCaull, the Emeline Melville company has not succeeded in making *Apajune* popular, and next Monday there will be a revival of the *Pirates of Penzance*, with Blanche Roosevelt as the heroine. Manager McCaull is so shrewd and enterprising that we expect to see him bring *Apajune* out again repaired and rehearsed, and make it a triumph. Herr Couried, who produced the opera successfully at the Thalia, should be engaged to superintend the reproduction.

George Fawcett Rowe, who seems to possess a cat-like faculty of falling upon his feet after failures that would break up any other actor, appeared as a star at Haverly's Niblo's Garden, on Monday, in Andrew Halliday's *Little Em'ly*. Mr. Rowe's impersonation of Micawber is familiar to the pro-

fession and the public, and does not call for any criticism or comment. It is not Dickens; it is like a figure in a pantomime; but it amuses the public, and that is all Mr. Rowe intends by it. Over the company, hastily collected, and the scenery, hastily selected from the stock, we may kindly drop the curtain; but Miss Stuart deserves a word of recognition for her artistic Mrs. Micawber. Little Em'ly is only put on to fill up the week, and next Monday, Frank Mayo, discharging his tragic aspirations for awhile, will appear as Badger in *The Streets of New York*.

Lawrence Barrett is winding up his engagement at the Fifth Avenue by appearing in a round of contrasted characters—Julius Caesar, Man o' Airie, Shylock, Rafael in the *Maible Heart*, and Richard III. His very strong company is equal to the requirements of this varied programme, and is seen to much better advantage than in *Pendragon*, which, we regret to say, must be set down as a Chicago failure. Next Monday, the Comley-Barton company, with Catherine Lewis and John Howson—but without Frederick Leslie—will return to try for a week another and weaker version of *Manola* although they would do much better with a revival of *Olivette*. Then comes the sensation of the Fifth Avenue season—Anna Dickinson as Hamlet. Seats may now be secured, and the advance orders at the box-office are extraordinary.

The operatic attractions of Patti, the Academy and Claude Duval were so strong on Monday that there was a general drop at all the theatres. For the first time the Lights o' London were a little dimmed; Youth, at Wallack's, seemed to age a trifle; *Esmerelda* was astonished at the diminished sympathy with her woes, and Squatter-Sovereignty was a bit shaky in its reign. But these little ups and downs must be expected during the long runs of these public favorites. By way of contrast to Monday's drop, we may mention that all these theatres turned money away last Saturday night. Thus the public average the receipts, and the managers are more than satisfied. The extra matinee, of Article 47, at the Union Square gain a double interest, from the fact that Alexander Salvini, the son of the great Italian tragedian, supports Clara Morris as the hero of the revised play.

Birch and Backus, at the San Francisco Minstrels, and Tony Pastor, at his cosy theatre next to Tammany Hall, are not going to imitate the example of the Standard management and take off their burlesques *Patients and Patience* in the height of their success. Oh, no! On the contrary, these experienced managers back up their burlesques with new attractions. Birch and Backus have an international laughing match—600 smiles at each performance—and Tony Pastor has secured a sketch by Den Thompson, called *Castle Garden*, and the public roar at the vagaries of the emigrants.

Manager Stevens has triumphed over the intrigues of the officials, who ignore the condemned theatre of Duff's son in law and try to make capital out of the Windsor, and his popular house continues crowded. This week the attraction is *All the Rage*, of which we have previously spoken, and which is produced with all Manager J. M. Hill's care and taste. Next Monday, *The Jolly Bachelors* will be presented by John A. Stevens' own opera company.

This is the last week of N. C. Goodwin, the prince of comedians, and Lizette Weathersby at the Park in the Member for Slocom, which has become as funny as *Hobbies* under Mr. Goodwin's clever handling. Their engagement has been a great success, and could have been profitably prolonged; but Manager Abbey had underlined *Divorces* in English for next Monday night. Alice Dunning Lingard has traveled all the way from California to play the heroine; and, besides the piquancy of the play, there will be a display of toilettes that would make Worth himself wonder.

M. B. Curtis, as Sam'l of Posen, is over crowding Haverly's Fourteenth Street Theatre nightly. The event of the season here will be the benefit which Mr. Curtis and Mr. Haverly have tendered to the Actors' Fund on next Monday afternoon. Every professional in New York ought to be present, as there are no other matinees on that day. The auction sale of private boxes will take place this Thursday at the theatre, and a grand gathering of the profession is expected. This is their own benefit for their own Fund. Let us see what they will do with it.

A. Z. Chipman, for the past two seasons with Hill's *All the Rage*, and formerly of the Boston Theatre, has written a domestic comedy drama entitled *Checkered Life*. Prominent managers predict its success. It will soon be done in New York. E. G. Haynes is organizing a company to produce the play, which will be brought out at Haverly's Fifth Avenue Theatre at an early date.

## The Musical Mirror.



Claude Duval, the new comic opera presented at the Standard Theatre, is a magnificent possibility very weakly carried out, whether as regards the score, the book, or the acting. The book is trashy to the last degree; the situations, such as the very good chance afforded by the celebrated Minuet scene, are killed by the mawkishness of the music, the insipidity of the dialogue, and the inefficiency of the acting. The songs are commonplace when catchy, and dull when original. The "get-up" of the opera is beyond everything that can be imagined in beauty and picturesqueness, and we should not wonder if that alone carried the piece through; but it is a pity to see such care and expense lavished upon such poor material as that supplied by Messrs. Stephens and Solomon.

Mr. Carleton, who, as Claude Duval, has nearly the whole weight of the opera on his shoulders, is quite unequal to the task. True, he has a good baritone voice, but his pronunciation is so defective, his enunciation so foggy, and his acting so very "English opery," that his presentation of the dashing highwayman is about as dashing as the progress of a fly through a molasses jug. Such a way of speaking as that which pronounces thus: "We turn night into day," is tolerable and not to be endured. Mr. Cadwallader also is a mere marionette as to his acting. His singing is rather nice, however. Of course, Mr. Ryley carried off the palm as he always does, although this excellent artist was by no means fitted in the part of Blood-Red Bill. Still his talent and exquisite tact carried him through triumphantly. The other people had nothing to do, and did it. We repeat that nothing so charming as the stage setting of this piece has been seen for many a day in our good town, and such good work reflects credit on manager, stage manager, scene painter, conductor, machinist, and artists generally. Mr. Ryley's localisms in his very trashy but catchy song, "William is always right," tickled the audience amazingly, and called forth various encores, due altogether to the singer and not at all to the song. Patience will see Claude Duval dead and buried before she loses one rose from her cheeks or one lily from her forehead.

The three opera companies we have been suffering of late would make one pretty good organization if thorough welded together, and stoutly hammered till the dross was beaten out of the mass as is done with crude iron. Patti is really a very charming little woman, a brilliant singer of light music, and a perfect actress in bright or sympathetic parts; a "prima donna tragica" she can never be, nature having otherwise provided, but a "prima donna lyrica" she is, and of the first force. Of course the ruck of critics exalt her into a diva, a goddess, diva being a term that sounds imposing, and looks well in print; but, alas for the consistency of things! Diva, as applied to singers, means greatness, and breadths of style and voice such as was possessed by Pasta, Catalani, Malibran, Grisi, Grassini, Titiens, and a very few others whose exceptional talents and rare natural gifts raised them as artists, to a height far above the level of their contemporaries. Now little Patti is not one of these. She is not "porphyrogenita." She is not of the galaxy of goddesses. She is simply a pretty little woman, with a pretty good voice, pretty well trained, a sprightly manner and a natural style of acting; and, as such is charming, especially as she has no rival in her own peculiar walk of art. Gerster has a fresher voice than Patti, equally cultivated, is rather a better phraser, and has fully as much volubility; but she is not at all pretty and cannot compare with Patti as an actress. She lacks also that quality of magnetism that makes Patti fill the stage with her mere presence, and compels the admiration even against the judgment. Leslino would be a great prima donna if she could get over the false intonation that sometimes mars her best efforts. In Aida she is magnificent; but in the other parts she has appeared in she is spasmodic. Rossini has her moments of excellence, but, like angels visits, "they are few and far between." Kalas, Prasini and Rice Knox, the three contraltos of the three companies, are by no means even third rate, inasmuch that the appearance of Mlle. Carolina Zeiss, who played *Azucena* in *Il Trovatore*, one night at Booth's Theatre was a revelation. This lady is really and truly a "prima donna di contralto," a singer worthy to rank with Aiboni, Nantier, Didies, Viardot Garcia, Trebelli Bettini, and the like. Her voice is true and quite free from the awful "vibrato" that disfigures the singing of our Verdi-stained vocalists of the present day.

Her execution is clear and distinct, and her phrasing perfect; in fact, Mlle. Zeiss among such "quasi" artists as the most of the opera companies are composed of "Shines like a good deed in a naughty world." Of course Campanini is the king of modern tenors, slightly tarnished by time, and more or less worn by constant use as regards voice, but a king nevertheless. Gianini is a massive statue from out the solid rock, but not polished to sufficient smoothness as yet; grand material nevertheless. Vachot's voice is too wiggly-waggly to be classed as the voice of a true artist, and the other satellites revolving in the lesser orbits are just middling in the Mapleson and Strakosch troupes, but really bad in the Patti combination. Nicolini may have been a tenor in times long past; at present he is a tottering ruin, and the rest of the great artists are mere pickups, and not worth picking up either. As regards orchestral arrangements, Mapleson has the best of it, Strakosch the next, and Patti the worst. In chorus, are all weak almost to imbecility. By the way, talking of orchestra, what a charming piece of innocent ignorance was displayed by a critic of a daily paper, who, in anatomizing the performance of Il Barbieri, objected loftily to the use of a piano in the "recitatives." Did the sapient gentleman ever see a score of Il Barbieri? We trow not or he would have noticed that the "parlando" recitatives are written to be accompanied from a figured base, either by the cello and bass alone, or else by the *cembalo*; or, as we call it now, the pianoforte. The *recitativo instrumentato* on the contrary was accompanied by the full band. What a pity that critics will not take the trouble to inform themselves accurately on the subjects they write about so glibly!

The Symphony Society concerts last week was a really good one instrumentally, but we are forced to say that Lena Little was too little vocally for such a position as that of solo singer in a grand classical concert. She is a pretty chamber singer, but when she attempts such lofty work as the *Partenope* of Handel, she attempts too much both for her voice and her education. The *Vorspiel* and *Finale* from Wagner's *Tristan* and *Ysolde* was played to absolute perfection, and Goldmark's *Sakuntala* overture was also charmingly performed. The *Heroic Symphony*, by Beethoven, was fairly given. It demands more than the other pieces, and consequently was not quite so strongly done, but it was very well nevertheless.

## The Giddy Gusher



The Gusher has put in a pretty lively seven days. There has been the walking match and opera, and Irish drama and Claude Duval, and other Lenten duties. She knows a deal about pedestrianism, having beat the record several times in company with that lamented and celebrated Ped., Judge Dowling. It was nothing to trot straight out to Central Park to Florence's and back again, and has been done often in three hours, by the venerable Gusher and dear old Joe, with a nice little lunch thrown in.

So when walking matches came into use, it was fun to go watch the record. It was droll to see Mrs. Morrissey sitting up Sairey Ann, showing her breastpin, and decorating Rowell with horsehairs wreaths. It was amusing one evening to see John Dairs, the banker, sitting on one of the Gothic cottages that then adorned the track, too sweet for anything with his Vandyke whiskers bristling with interest, and to behold half the gallery with its freight of fat women and small boys tumble down, and John crawl out from the debris with all the walking match excitement taken out of him. He forgot to stroke his beard for full five minutes.

And it was from this last affair to see the way the thing was carried out. Now the Gusher knew just as well, that despite the magnificent work of the first twenty four hours, Rowell would not be at the front Saturday night, as she knew she wouldn't be there herself. She dropped in on Tuesday and everything looked lovely. The figures against Rowell's name were simply wonderful, and the honest Gusher, not averse to benefiting herself by another fellow's cleverness, went in and won all the gloves she can wear in five years. For behold from a source that is undeniable, she knew that Walton, the plunger (through agents) was betting in every city of the union against Rowell. And in London he must have made nearly as much as he did on the turf during the Fall. It would open people's eyes mighty wide if they only knew the size of the pile

raked in by Theodore Walton on the failure of Rowell. It would beat his dirt-heaps all to pieces, and require all his ash carts to take it home if put into specie.

Some of the heavy losers got wind of a bit of this fact, and when Rowell went off the track there went on his track an ex-detective, who, in John Young's day, made quite a name. He has been shadowed ever since by this man, at the instigation of some excited sports, but what will come of it is very uncertain. Walton, no doubt, made up his mind which way to bet when he was over in England last Summer, and Rowell will not make up his bank account till Walton goes over again this Fall. Theodore is not the man to be caught by any detective making, any final arrangements round the corner behind a board fence. The little seeds he plants in early Spring he reaps in harvest months after, and those who deal with him must bide his own good time.

If ever the Gusher felt like going on the stage, it was on Monday night. She wanted to do the first murderer in *Macbeth*, and be engaged by Daddy O'Dowd to assassinate the son and garrote the old wife. There was dear Boucicault playing like an angel, and there was a stick of a man and an old creaky pump of a woman just raising hob with the whole play. It isn't likely that the amateur ranks of the country could turn out a worse stage-struck specimen than the stiff and awkward Mr. Stevens. And if there's a more dreadful thing in old women than Miss Anderson, New York has yet to see her. How do such people come to go upon the stage? And how do they manage to stay there when they get on? Boucicault when he feels very proud of a fine lady on his arm wishes he could "stand outside and see himself go by"; and if only stood round and saw some of the rest go by, it would be strengthening the cast. Mr. Ogden Stevens wants to obtain a nice mercantile position as soon as possible, where a commonplace personal appearance and a total absence of dramatic ability will not disqualify him for usefulness. Miss Anderson will find Wingate's mechanical chart for dressmaking enables the dullest woman to get a respectable living, and for heaven's sake take hold of hands and leave the stage, with the Gusher's choicest blessing, both of you.

Then the Gusher has been greatly aggravated by the way the English language has been treated this week. She goes into a store—John Daniels for instance—and the style which the saleswomen have for those unpleasant little cash boys makes her nervous. There's one with a wonderful arrangement of crimps on her intellectual forehead. She takes one's money and begins to thump with the top of her lead pencil on the counter, and squeaks out "*Karsh*." The next girl has stumpy fingers and a stumpy pencil, and she yells "*Kesh*." A third beyond is fat and sleepy, and in a juicy voice she cries, "*Kosh*." Then they all thump and call in concert, "*Karsh, Kesh, Kosh*," and not a mother's daughter will say Cash by an accident.

Then you go up to Claude Duval and see Carleton, the gorgeous, dash on and listen to him sing; he tells you all "*Gyrls are dire to him if they have pritty fyaces*." He's getting as bad in his enunciation as dear Sher Campbell, who used to wobble to us, "*Oh! Woppy-woppy; woppy be thy dreams*."

Ryley advertises to teach clear enunciation, and he's the boy to do it. He fires every word off as clean-cut as a bullet. Let him entice his co-laborers at the Standard into his first class, and he'll do us a favor. No wonder they have big sales for the libretto up at Claude Duval. No one knows a word of it till they read it. Carrie Burton might be singing Pollock's *Course of Time* or one of Gunning's sonnets for all the audience can make out. And when the stragulated Mr. Cadwallader and the affected Mr. Carleton get at it all together, the old chap that invented early English turns over in his grave.

Don't think the Gusher is soured by domestic thunder, or any little thing like that. She's not. She's as jolly as a sand boy. She's won a market-basketful of twelve-button gloves. She's glad the charming Boucicault is in town to delight the female heart. She likes the nice new costumes in Claude Duval. She's glad the candy-eating New York girls let Osmond Tearle celebrate his thirtieth birthday Wednesday. She's more than happy over the advent of the circus and ten giraffes. It's coming Summer, and all the nice green things are sprouting along with

## THE GIDDY GUSHER.

Ralph Meeker says the Professor company spent \$1,000 in St. Louis, \$1,200 in Pittsburgh, and \$1,100 in Baltimore for newspaper advertising. In all those places they drew it back on the opening nights. In Utica they filled three pages of the three papers at \$100 per issue, and drew \$1,000 where \$400 would have been and is regarded as a big house.

R. M. Hooley, of Chicago, lost his daughter on Sunday. She was twenty two years old. He has the sympathy of all his professional friends.



## Pen and Pencil.



There is something very stimulating about the smell of burnt gunpowder to man and beast alike. We stay at homes, who will listen with awe to the lurid stories told by the fortunate individuals who have "been to the war" as we sit smoking post-prandial cubanas in attentive attitudes around the broad mahogany, catch the valorous infection ourselves, and fairly revel in the scenes of carnage that are enacted in narrative again and again. With what eager expectation we follow the words of the story-teller as he describes the minute preparations in camp for the impending battle; the sending of baggage to the rear; the hoarse orders of the officers; the bustle among the ranks; the neighing of the horses ridden by aids as they gallop to and fro; then the departure of the skirmishing party, which drives in the picket guard of the enemy. After that the supreme moment when the advance begins and the armies clash together in fierce combat; the roar of cannons, the rattle of muskets, the shrieks of the wounded, the sharp explosion of shells, the tramp of the horses, the yells of the soldiers, the smoke, the



Willie Sprattley.

noise—is it strange that these stirring events excite the most placid man's nature, and fire him with a love for hot strife and martial glory?

When one can get a bird's-eye view of such attractive incidents with perfect safety from a patent folding chair in Wallack's at the very reasonable price of \$1.50, why Youth is a remarkable success can be understood at first thought. Gunpowder has made it. The pungent odor of that explosive article penetrates as readily the delicate olfactory of the swell in the parquet as it does the less discriminative organs of the gamins who are happy in hanging over the plated rail in the gallery. Not Mr. Tearle's acting, Mazzanovich's scenery, or the real soldiers from General Hancock's post—a trio of great strength under ordinary circumstances—can truly be said to pack Wallack's every night. No, the gunpowder does it, as the small boys who stand around the theatre day and night, gazing with undisguised admiration at the gorgeously decorated billboards, and sniffing the smoke from afar, will unanimously bear evidence.

It is not my purpose to be blind to all the less prominent accessories of Youth. The play is the least of these, and in itself has received quite too much consideration from the



Larry O'Phay.

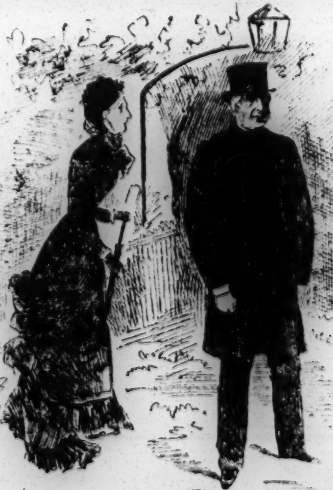
reflective MIRROR already—for in this instance the play is not the thing. But the scenery—ah! before this I must doff my bonnet in humble admiration. Every set is a gem, and the advantage of employing four talent-

ed artists to cover the mammoth canvases is seen in the variety and effect of the seven tableaux. Hughson Hawley did the quiet, pastoral pictures of Beechley Church. The first, which opens the melodrama, displays the warmth of Summer; the second, which is exposed in the last act, is the same view in Winter and by night. The former shows the entrance to one of those quaint, sleepy, little Church of England edifices that are dotted all over the fair expanse of rural England. At the left is the vicarage, grown over with ivy and nestling under a group of majestic beech trees. The little porch is restful and from its extremity, through a vista of foliage, a verdant meadow, watered by a sluggish brook, may be observed stretching off to the sky line. The whole picture has that still, settled down look, so characteristic of English landscapes. The same scene, later on at the close of the drama, has undergone no change except that the ground is covered with snow; the little church, the vicarage, and the great trees glisten frostily in the moonlight. The artist's work is so faithfully executed it seems as if it is time to get upstair and bat out from under the patent seat, as a protection against the nipping air. With these two sets Mr. Hawley's connection with the scenic beauties of Youth terminates.

John Mazzanovich is justly famed for his exquisite fidelity in representing inland water



views. The second tableau of the piece gives him an opportunity for this kind of work—I mean the scene on the upper Thames which changes to a bathing cottage. The water is most realistic. If the Thames really flowed as slowly as Mazzanovich appears to think, rowing on its surface would be pleasant. I remember an attempt I made to pull Sothorn in a small boat from Richmond to a little island a mile above, where American drinks were to be had. Dunderbary sat in the stern seat and steered. He enjoyed himself. I didn't. I pulled like an old tar, and we progressed one quarter of that mile in sixty-five minutes. Sothorn offered to change places, but the boat was confoundingly cranky, the river depth I did not know, and I had not then mastered the art of swimming. I panted away at it for a half hour longer, and was glad to take a line from a grinning urchin on shore, who towed us to the island "where we would be" for the reasonable sum of half a crown. I



The Doctor and Mrs. Walsingham.

never appreciated Sothorn's talents for practical juggling so much as then. Mazzanovich's picture, barring the water, reminds me forcibly of that incident. The island is there, and everything looks about the same, not excepting the American "drinks," which are taken, however, on the mainland by Tearle, Eyre and Harry Edwards. When the time comes to change to the bathing cottage, the island shuts up like a telescope, the trees and river banks begin to move, and a lovely panorama of the Thames is unfolded. Tableau III, the handsome but conventional interior by Goatcher, elicits no particular wonder. It is gaudy and pleasing to the eye. That's all there is to be said for it. Tableau IV, is better. It is a sort of conservatory, and illustrates very cleverly the garish decorations affected by an irregular. However, only the men can appreciate this combined effort of Goatcher and Mazzanovich, the women being happily unable to appreciate the truth of its delineation. Portsmouth Harbor and the departure of the troopship come next. This is another skillful contrivance by Goatcher. The quay and hull of the vessel are triumphs of realism, and the lack of height alone interferes with the fineness of the picture. I was sorry to notice, when I dropped in for this scene the other night, that the unfurled sails and part of the rig-

ging of the transport remain stationary, while the ship proper veers around and starts away. Surely, in such a long



Mrs. Walsingham.

voysage as that from Portsmouth to Africa, squaresails, shrouds and mainmasts, cannot safely be dispensed with. But, excepting this little oversight, the scene and its action are great, excelling the raft scene of The World, and the Nile boat of the Black Venus—two splendid affairs hitherto unrivalled. Tableau VI, is the Pass in Africa. There is nothing very meritorious about this scene, although it was painted by Voegtlin. The rocks are of that unnatural brown hue so often found in the set pieces of country theatres. Everybody knows they are meant for rocks, but in color, shape and lining they convey nothing more. This is the spot where the powder is burned, so the audience are not expected to have eyes here—nose-are all-sufficient. Last scene of all that ends this strange, eventful melodrama, is Beechley Church in Winter, already described. It is safe to say that such an aggregation of beautiful pictorial features was never before put on the boards, and if the public should tire of the powder, which is not likely, manager Moss may confidently fall back on that.

Of the company and the acting there is nothing much new to be said. It is certain no other troupe could do a melodrama



Frank Darlington's Return.

in the same excellent fashion, and it is equally certain, so long as melodramas are popular, Moss won't fall back on the good old comedies, as in former times. The judicious may grieve about this, but the judicious, among whom your humble servant respectfully asks to be classed, are correspondingly joyful. Tearle, as Frank Darlington, is as manly and fascinating as possible. What will the girls do when he's gone to his ain countree? Heaven, or Mr. Wallack, will, I hope, set up before them another golden—I should say, another idol. Poor things! Harry Edwards is back again, giving Colonel Dalton's commands like a veteran. Gerald Eyre's Major Reckly brings back reminiscences of Thackeray's Captain Rawdon Crawley. Alma Stanley's Willie Sprattley, old Gilbert's Dr. Darlington, Madame Ponisi's Mrs. Darlington, Billy Elton's Larry O'Phay, and Rose Coghlan's Eve—a modern edition of the lady who fig-



"Youth" at Wallack's.

ures in fig leaves among the pomegranates of Eden—and Fanny Addison's Mrs. Walsingham, are all good performances, that

atisfy the dramatic requisites of the production.

In addition to Youth, there is another "youth" at Wallack's. It hangs around the boxes, struts in the spacious lobbies, takes rinks at the Gilsey House, smokes long cigars, wears opera hats five sizes too large, wears shoes with points like rapiers, suffers n trousers that fit to the skin, and is generally an eyesore and a nuisance that ought to be taken home and soundly spanked by its mamma. Sometimes a representative of his kind of Youth strays into other theatres, but Wallack's seems to be its pet rendezvous. Even the dreadful powder does not drive it away, although it puts its little fingers over its ears when the shooting begins. Pah! The fools, like everybody else, have a right to their day. But, for Heaven's sake, let us celebrate it somewhere else besides the theatres!

PEN.

## An Unhappy Operatic Family.

One day three years ago there was established in California a happy operatic family. Charles E. Locke stood godfather to it and Betsy B., the caustic critic of the Argonaut, served as wet nurse. It was the happiest operatic family that was ever seen. Miss Melville as its prima donna, had that sweet and touching interest in all the minor people that was repaid by deep devotion and promptness on their part, while the principals dwelt one with another in amity and never paid their debts with each other in short bits. There was nothing but harmony. One young man who had studied music at Leipzig ventured to think that Miss Melville sang her roles half a note flat, but the police reports were suppressed, and his fate remains to this day a mystery. After this little incident the happy family were if possible happier than before.

One day there came on the overland train a disturbing element in the presence of some New York managers. They saw the happy family and they praised it. Then, as Rasselas did, the family yearned to escape from its happy valley. No longer did the wet nurse satisfy its longings, nor the the protestations and salaries of its godfather satisfy. It clamored for another life and a wider sphere, and Mr. Locke in his vicarious pater-ternity, called to his counsel a sage and a scout named Blanchett. After careful, if not prayerful, meditation they agreed to transport the happy family to the East. Before starting on their journey they adopted some more children whom they brought from New York. Their names were Antonio Reiff, leader; Elma Delaro, soprano; and Wallace Macready, tenor. The principals then were Miss Melville, those just named, Max Freeman, stage manager; Tom Cassell, Charles Dungan, Al Henderson, and Lillie Post, with chorus and orchestra—in all, forty persons. Now, although this was a happy family in San Francisco, and its unity and harmony of spirit was at once its own pride and boast, as also the admiration of everyone else, its experiences on the road soon changed its character. The sage could not always respond to the demands of the prima donna, and as her claims were \$400 per week the discipline that should have been observed was not, and internecine feuds sprang up. Leaving San Francisco in September, Boston, Philadelphia, Chicago, and the larger cities were visited. The happy operatic family did not glean much of the wealth of these places and finally New York was reached. It was then thought that its strength was not sufficient to bear it on the wave of popular favor, and it was joined with the Bijou Opera House company. Discord came, and worse than that, an ungrammatical libretto of Apajune. Then, like Rasselas, again prayed the family for their happy valley; but as a family their merry warble will not be heard, and the place they adorned as a body will be forever tenantless of their presence.

Now cometh reasons. First, from Mr. Blanchett: "Our salary list was too large, approximating \$1,400 a week; Miss Melville, as a drawing star, had lost by her absence from the stage. Her famous Serpolette with the Hess company was not followed by equal success. She had an iron bound contract, and she would only open in such operas as she pleased. Wouldn't sing Patience when we wanted it, and, you see, everything went wrong. We hope to get under way again. We close here on Saturday. Some of our company appear in the Pirates of Penzance. It is a pity that we couldn't keep together, we had been together so long. Why, we were more like a family than anything else."

Saith Miss Melville: "Well, I did hope we would be able to finish the season. We had been together so long, and were just like a family. You see, we had no opera to open with in New York of our repertoire that had not been done to death. So I chose The Middy. Mr. McCaull said that Mr. Freeman should not come on his stage, so he was left out, and Cassell was given the part of Don Juanito, for which he is obviously not suited. Well, we failed. Besides that we had a good reputation, and it was a sign of weakness to combine with the Bijou company. Why, they were no company at all. None of them could sing except Mr. Greensaiden. Bah! Well, I said I had to be paid. Then came this thing, Apajune. My part is not good, being a high soprano, while my voice is a contralto or mezzo soprano, and it was a predestined failure. So we

play this week out and stop. I told the managers if they didn't have capital we might just as well stop now as any other time. Mr. Blanchett wants to go on. Perhaps some arrangement may be reached. I hope so, for we used to be such a happy family!"

Speakeeth Mr. McCaull, "Happy operatic family, eh? Well, I wish they had stopped in their happy home. But I have nothing to do with their quarrels, I'm out of it altogether, and will produce the Pirates on Monday. No happy families for me."

A monied party has promised to come to the rescue, and it is possible the company may continue.

## The Actors' Fund.

[From the Times.]

A noteworthy benefit performance will be given at Mr. Haverly's Fourteenth Street Theatre on Monday afternoon, March 13, in aid of the project to establish a fund for the relief of sick, indigent and unfortunate actors. Mr. M. H. Curtis has the honor of being among the first to volunteer their services for this worthy and just cause. An auction sale of boxes will take place at the Fourteenth Street Theatre on Thursday afternoon, and Mr. John E. Owens will then officiate in the part of auctioneer. Sam'l of Posen will be acted on Monday by Mr. Curtis and his company. A performance in aid of the same project was given in New Orleans on last Wednesday by Mr. J. K. Emmet. Other performances are to be given by Mr. Booth and Miss Davenport. Mr. A. M. Palmer is the honorary treasurer of the Actors' Fund.

[Spirit of the Times.]

A meeting of the New York managers was held at the Union Square on Tuesday, to decide upon a series of benefits for the Actors' Fund, which the Mirror has organized and got into working order. J. K. Emmet will give a benefit for the Fund at New Orleans to-morrow, and deserves the credit for the first cash subscription. Fanny Davenport is organizing another benefit for the Grand Opera House in May. Manager Palmer has accepted the appointment of Treasurer, and Rev. Dr. Houghton, of the Little Church Around the Corner, and Hon. Leon Abbot have consented to act as trustees. We hope that the New York managers will act promptly in concert with these forerunners, and not attempt to interfere with what has been done, nor to postpone action in their usual tardy manner. The Fund ought to have been established a year ago, and it will soon be in practical operation now, whether the New York managers assist or not.

[Man About Town] in the Star.]

I met Colonel Haverly, just arrived from the West, and he told me that he had consented to give his Fourteenth Street Theatre for a benefit for the Actors' Fund for the relief of poor and sick professionals, so as to give this admirable institution a start. The Actors' Fund was suggested by the Star, and the Mirror deserves great credit for the energy and ability with which it has pressed the claims of the Fund upon the profession. Manager A. M. Palmer, of the Union Square, has accepted the honorary trusteeship of the Fund; Rev. Houghton of the Little Church Around the Corner will act as one of the trustees to supervise the accounts; Hon. Leon Abbot of New Jersey will also serve and attend gratis to the legal business. Fanny Davenport has promised a benefit in May; so has Edwin Booth. These examples will be catching, and I expect to see an Actors' Fund benefit in every theatre. Wright Sandford is a pretty good specimen of a Man About Town, and when I mentioned the matter to him he said: "I'll take seats for every such benefit." That is the way we all feel about it. There will be no lack of funds as soon as Colonel Haverly gives the Fund a start here. Lawrence Barrett has not yet been interviewed upon the subject, but you may put him down for a benefit sure. John McCaullough told me, during his last visit to New York, that he was at the service of the Fund at any time.

[From the World.]

The project of establishing a fund for the relief of sick, indigent and unfortunate actors has been agitated for several years, and at length it is about to bear fruit. Mr. M. B. Curtis, the famous creator of Sam'l of Posen, has generously volunteered, in conjunction with all of his company, to give the first benefit in this city in aid of the Actors' Fund at Haverly's Fourteenth Street Theatre, Monday afternoon, March 13. Mr. J. H. Haverly having kindly put that place of amusement at the disposal of Mr. Curtis for this occasion. An auction sale of the boxes will take place Thursday, March 9, at 2 o'clock, in the Fourteenth Street Theatre, when Mr. J. H. E. Owens, it is understood, will officiate as auctioneer.

[Boston Times.]

We are more than pleased at the persistence with which the New York Mirror hammers away for the establishment of a dramatic fund, to meet the necessities of deserving members of the profession. Every day something occurs that proves the need of a fund of this character. The Elks may be a good order, but it does not seem to cover the ground sufficiently. Poor Harry Bassom would not have to suffer from the arrogance of McArdle, the former valet of Forrest, and now in charge of the Forrest home in Philadelphia; the body of Eliza Newton would not have remained unburied for an entire week, narrowly escaping internment in Potter's Field, and Manager A. M. Palmer would not have been compelled to advance the money to bury Arthur D. Billings if a dramatic fund was in existence. We wish our local managers and professionals would bestir themselves and circulate the worthy idea proposed by THE MIRROR. It is a good and a benevolent idea.

Anna D'Arms's manager, Charles A. Mendum, has a suit with the Keokuk Opera House people, and also with those in Quincy. The former attached the receipts at the latter place to secure their claim for failure to fulfill contract. Mendum owned his strong box and put out \$300 as collateral security for future defaults.

The production of One of Our People a Sim's Theatre will unfold the plot of an American drama. Cyril Sealie will star in it as a Jew, who runs a course of dramatic extemporization to conclude the Hebrew race. The Northampton bank robbery is the pivot of the plot; Amsterdam, N. Y., and New York city the locale of the action.



## PROVINCIAL.



What the Player Folk are Doing All Over the Country.

## DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

ACROSS THE ATLANTIC COME: Berlin, Wis., 9; Oshkosh, 10; Milwaukee, 11, 12; Chicago, 13, week.

ANTHONY AND ELLIS' UNCLE TOM No. 1: Cleveland, 13, week.

ALEX CAUFMAN: Buffalo, N. Y., 9; Olean, 11.

ALVIN JOSEPH (C. L. DAVIS): Austin, Tex., 10, 11.

ANTHONY AND ELLIS' U. T. C.: Newark, O., 16.

ALICE OATES: Rock Island, 9; Davenport, 10; Rockford, Ill., 14; Milwaukee, Wis., 15, 16, 17, 18.

ALL AT SEA COME: Willimantic, Conn., 9; New Haven, 10; Providence, R. I., 13, 14, 15.

ANNA DICKINSON: Springfield, Ill., 9; Ottumwa, 10; Joliet, 11.

ANNIE FLETCHER: Ann Arbor, Mich., 9, 10; Adrian, 11; Joliet, Ill., 13; Peoria, 14; Bloomington, 15; Decatur, 16; Springfield, 17; Windsor, 18; St. Louis, Mo., 20, week.

ABSTON ENGLISH OPERA CO.: Cincinnati, O., 6, week.

ADA GRAY: Greenville, Pa., 9; Kent, O., 10; Ravenna, 11; Warren, 13; Meadville, Pa., 14; Corry, 15; Warren, 16; Jamestown, N. Y., 17; Bradford, Pa., 18; Olean, N. Y., 20; Hornellsville, 21; Williamsport, 22; Harrisburg, 23; York, 24; Lancaster, 25.

BARLOW, WILSON, PRINCE AND WEST: Montreal, Can., 9; Toronto, 10, 11; Hornellsville, N. Y., 13; Elmira, 14; Syracuse, 15; Oneida, 16; Utica, 17; Troy, 18; Rotterdam, 20; Poughkeepsie, 21; Newburg, 22; New York City, 23.

BOSTON THEATRE CO.: Columbus, O., 9, 10, 11; Detroit, Mich., 13, week.

BENNETT AND MOULTON OPERA CO.: Antwerp, N. Y., 9, 10; Watertown, 11.

BOSTON IDEAL OPERA CO.: Boston, 6, two weeks.

BUTLER'S TWO NIGHTS IN ROME: Cleveland, O., 6, week; Pittsburg, Pa., 13, week.

BUFFALO BILL: Watertown, Vt., 9; Albany, N. Y., 10; Poughkeepsie, 11; Troy, 13; North Adams, Mass., 14; Greenfield, 15; Fitchburg, 16; Concord, N. H., 17; Manchester, 18.

BANLEY CAMPBELL MY GERALDINE CO.: New Orleans, 5, week.

BROOKS AND DICKSON'S WORLD CO., No. 1: Newark, N. J., 9, 10, 11; New York City, 13, three weeks.

BROOKS AND DICKSON'S WORLD CO., No. 2: Augusta, Ga., 9; Savannah, 10, 11; Charleston, S. C., 13, 14, 15; Wilmington, N. C., 16; Norfolk, Va., 17, 18; Richmond, 20, 21, 22; Wilmington, Del., 23; Newark, N. J., 24.

BAIRD'S MINSTRELS: Troy, N. Y., 9, 10; Northampton, Mass., 11; Holyoke, 13; Springfield, 14; Westfield, 15.

B. MCGALEY COMPANY: East Saginaw, Mich., 9; Grand Rapids, 10; Muskegon, 11; Chicago, 13, week.

BAKER AND FARRON: Chicago, 6, week; Milwaukee, Wis., 13, 14, 15; Muskegon, 16; Grand Rapids, 17; East Saginaw, 18; Bay City, 21; Jackson, 22; Detroit, 23, 24, 25; Rochester, 27, 28, 29.

COLLIER'S BANKER'S DAUGHTER, No. 1: Philadelphia, 6, week; Easton, 13; Allentown, 14; Reading, 15; Harrisburg, 16; York, 17; Lancaster, 18.

COLLIER'S BANKER'S DAUGHTER, No. 2: Newcastle, Pa., 9; Mercer, 10; West Bridgeville, 11; East Liverpool, O., 13; Steubenville, 14.

COLLIER'S LIGHTS O' LONDON: Philadelphia, 6, week; Boston, 20, three weeks.

CROSBY'S CELEBRATED CASE: Leroy, N. Y., 9; Attica, 10; Roudout, 16, 17, 18.

COL. ROBINSON'S FOUR CLOWN HUMPTY DUMPTY CO.: Washington, Ga., 9; Milledgeville, 10; Macon, 11.

CHARLES POSTELLE: Holyoke, Mass., 9; New Haven, Conn., 10, 11.

CHARLOTTE THOMPSON: Elmira, N. Y., 9; Syracuse, 10; Auburn, 13; Oswego, 14; Oneida, 15; Utica, 16; Schenectady, 18; Amsterdam, 20; Troy, 21, 22; Kingston, 23; Port Jervis, 24; Binghamton, 25; Corning, 27; Hornellsville, 28; Olean, 29.

CARTLAND-MURRAY CO.: La Salle, Ill., 20, 21, 22; Freeport, 23, 24, 25; Dubuque, Ia., 27, week; Rock Island, Ill., April 3, week.

COMLEY AND BARTON OPERA CO.: Baltimore, Md., 6, week; New York City, 13, four weeks.

DION BOUCHICHAULT: New York City, 6, two weeks.

EDWIN CLIFFORD'S DRAMATIC CO.: Minneapolis, Minn., 6, week.

ERIC BAYLEY'S COUNSEL CO.: Savannah, Ga., 20; Macon, 23; Montgomery, 24; New Orleans, 30.

EDWIN BOOTH: Louisville, 6, week.

EMILIE MELVILLE OPERA CO.: New York City, 6, week.

FRED B. WARDE: Crawfordsville, Ind., 9, 10; Hannibal, Mo., 11.

FANNY DAVENPORT: Peoria, Ill., 9; St. Joseph, Mo., 10, 11; Leavenworth, Kan., 13; Lincoln, Neb., 14; Omaha, 15; Des Moines, Ia., 16; Cedar Rapids, 17; Dubuque, 18; Minneapolis, Minn., 20, 21, 22; St. Paul, 23, 24, 25.

FANNY COTTON COMEDY CO.: Council Bluffs, 6, week; Atlantic, 13, week; Des Moines, 20, 21, 22; Oskaloosa, 23, 24, 25; Ottumwa, 27, 28.

FRANK MAYO: Philadelphia, 6, week; New York City, 13, week.

FLORENCE HERBERT: Woodstock, Wis., 6, week; Beloit, 13, week; Monroe, 20, week; Madison, 27, week.

FRANK GARDNER'S LEGION OF HONOR CO.: Philadelphia, 6, week.

FORD'S OPERA CO.: Pittsburg, Pa., 6, week; Baltimore, Md., 13, week.

FAY TEMPLETON OPERA CO.: Des Moines, Ia., 6, week.

GEO. H. ADAMS' HUMPTY DUMPTY TROUPE: Montgomery, Ala., 9; Selma, 10; Montgomery, 11; New Orleans, 12, week.

GEO. WILLIAMS: Bath, Me., 9; Portland, 10, 11; Portsmouth, N. H., 13; Newburyport, 14; Gloucester, 16; Lowell, 17; Providence, R. I., 20, 21, 22.

GLOBE DRAMATIC CO.: Grand Island, Neb., 6, week.

GEMEVIE WARD: Troy, N. Y., 9, 10, 11; Albany, 13, week; Montreal, Can., 20, 21, 22.

HAVELY'S STRATEGISTS: Denver, Col., 6, week; Carson City, Nev., 15; Virginia City, 16, 17, 18; San Francisco, 20, three weeks.

HAVELY'S NEW MASTODONS: Dayton, O., 9; Springfield, 10; Columbus, 11; Akron, 13; Mansfield, 14; Toledo, 15.

HAVELY'S MICHAEL STROGOFF CO.: St. Louis, 6, week; Louisville, 13, five nights.

HAVELY'S OPERA COMIQUE CO.: Glens Falls, N. Y., 9; Rutland, Vt., 10; Burlington, 11.

HAVELY'S EUROPEAN MASTODONS: Baltimore, 6, week; Philadelphia, 13, week; New York City, 20, three weeks.

HILL'S DEACON CRANKETT CO.: Ottawa, Ill., 9; Joliet, 10; Michigan City, 11; Cincinnati, O., 20, week; Philadelphia, April 3, week.

HILL'S ALL THE RAGE: New York City, 6, week; Baltimore, 13, week.

HERNE'S HEARTS OF OAK: Canton, O., 9; Akron, 10, 11; Cleveland, 13, week; Erie, Pa., 20, 21; Jamestown, 23; Hornellsville, 23; Hamilton, Can., 24, 25.

HAGUE'S EUROPEAN MINSTRELS: Philadelphia, 6, week.

HILL'S JOSHUA WHITCOMB: Brooklyn, N. Y., 6, week.

HARRY DEAKIN'S LILLIPUTIAN OPERA CO.: St. Louis, 6, week.

HYDE AND BEHMAN'S MULDON'S PICNIC CO., No. 1: Cincinnati, 6, week; Louisville, Ky., 13, week.

HYDE AND BEHMAN'S MULDON'S PICNIC CO., No. 2: Racine, Wis., 9; Beloit, 10; Janesville, 11; Freeport, Ill., 13; Galena, 14; Dubuque, Iowa, 15; Davenport, 16; Burlington, 17.

HYDE AND BEHMAN'S SPECIALTY CO.: Detroit, 6, week.

HYDE AND BEHMAN'S MULDON'S BLUNDER CO.: Detroit, Mich., 6, week; Lansing, 13; Jackson, 14; Ann Arbor, 15; Adrian, 16; Delaware, O., 17; Columbus, 18.

HANLON BROTHERS: Cincinnati, O., 6, two weeks; Chicago, 20, two weeks.

HOKY AND HARDIE COME: Jamestown, N. Y., 9; Cincinnati, 13, week; Buffalo, N. Y., 20, week.

HOLMAN OPERA CO.: Winona, Minn., 9; Rochester, 10; Mankato, 11; Austin, 13; Oaaga, Ia., 14; Waterloo, 15; Ft. Dodge, 16; LeMars, 17; Sioux City, 18.

HERNDON OPERA HOUSE CO.: Toronto, Ont., 6, week; Brampton, 13, 14, 15; Hamilton, 16, 17, 18.

HOWORTH'S HIBERNICA: Watertown, Wis., 13; Potosi, 14, 15; Milwaukee, 16, 17, 18.

JOSEPH MURPHY: Providence, 9, 10, 11.

JEFFREYS LEWIS (TWO NIGHTS IN ROME): Cleveland, O., 6, week; Pittsburg, Pa., 13, week.

JANAUSSCHKE: St. Louis, 6, week; Chicago, 13, week.

JAY RIAL'S UNCLE TOM: Andover, Md., 13; Alexandria, Va., 14; Frederick, Md., 15; Hagerstown, 16; Martinsburg, W. Va., 17; Cumberland, Md., 18; Baltimore, 20, week.

JARRETT AND RICK (FUN ON THE BRISTOL): Fort Wayne, Ind., 10; Altoona, Pa., 11; Philadelphia, 13, week; Brooklyn, N. Y., 20, week.

JOHN A. STEVENS: Lowell, Mass., 9; Nashua, N. H., 10; Lawrence, Mass., 11.

J. K. EMMETT: New Orleans, 6, week; Memphis, Tenn., 13, 14, 15; Evansville, Ind., 16, 17, 18.

JOHN MCCULLOUGH: Mobile, Ala., 9, 10, 11; New Orleans, 13, week; Memphis, 20, week.

JOHN T. RAYMOND: Washington, D. C., 6, week; Baltimore, Md., 13, week; Cumberland, 20; Wheeling, W. Va., 21; Newark, O., 22; Zanesville, 23; Columbus, 24, 25; Toledo, 27; Jackson, Mich., 28; Bay City, 29; Port Huron, 30; East Saginaw, 31.

KATHERINE ROOKER: Rochester, N. Y., 10, 11.

KELOGG CONCERT CO.: Bradford, Pa., 9.

KATE CLAXTON: Indianapolis, Ind., 9, 10, 11; Cincinnati, 11, week; St. Louis, 20, week; Chicago, 27, week.

KIRALTY BROTHERS COME: Chicago, 6, week; St. Louis, Mo., 13; Cincinnati, 20; Brooklyn, N. Y., 27.

KITTY RUDOLPH COME: Canal Dover, O., 6, week; Fulton, 13, week; Kent, 20, week; Cortland, 27, week.

LEAVITT'S GIANTHEAN MINSTRELS: San Francisco, 6, four weeks.

LEAVITT'S RENTZ MINSTRELS: Davenport, Ia., 9; Moline, 10; Rock Island, Ill., 11; Monmouth, 13; Burlington, Ia., 14; Oskaloosa, 15; Des Moines, 16; Ottumwa, 17; Keokuk, 18; Jackson, Ill., 20; Peoria, 21; Springfield, 22; Alton, 23; Belleville, 24.

LEAVITT'S VAUDEVILLE CO.: Lincoln, Neb., 9; Omaha, 10, 11; St. Joseph, Mo., 13; Kansas City, 14, 15; Quincy, Ill., 16; Burlington, Ia., 17; Springfield, Ill., 18; St. Louis, 19, week; Chicago, 27, week.

LOTTA: Chicago, 6, two weeks; Terre Haute, Ind., 20; Lafayette, 21; Indianapolis, 22; Dayton, O., 24; Columbus, 25; Pittsburg, 27, week.

LAWRENCE BARRETT: New York City, 6, week; Philadelphia, 13, two weeks.

MR. AND MRS. W. J. FLORENCE: Newark, N. J., 11; Brooklyn, N. Y., 13, week; Brooklyn, E. D., 20, week; Boston, 27, week.

MILTON NOBLES: Brooklyn, 6, week; end of regular season.

MR. AND MRS. G. S. KNIGHT (BARON RUDOLPH): Cleveland, O., 6, week; Sandusky, 13; Toledo, 14; Ann Arbor, 15; Bay City, 16; East Saginaw, 17; Flint, 18; Grand Rapids, 20; Muskegon, 21; Jackson, 22; Detroit, 23, 24, 25.

MME. GRISTINGER: San Francisco, 6, two weeks.

MITCHELL'S PLEASURE PARTY: Lewiston, Me., 10; Marblehead, 11; Beverly, 13; Salem, Mass., 14; Chelsea, 15; Norwich, Conn., 16; Manchester, N. H., 17; Brockville, 18.

MARY ANDERSON: Waterbury, Conn., 9; Springfield, Mass., 10; Holyoke, 11; Hartford, Conn., 13; Fall River, Mass., 14; New Bedford, 15; Providence, 16, 17, 18.

MY PARTNER CO. (Aldrich and Parloe): Pittsburg, 6, week; Chicago, 13, week.

M. B. CURTIS: New York City, Feb. 27, three weeks.

MADISON SQUARE THEATRE CO., No. 1 (Hazel Kirke): St. Louis, 6, week; Cincinnati, 13, week; Cleveland, 20, week.

MADISON SQUARE THEATRE CO., No. 2 (Hazel Kirke): Cedar Rapids, Ia., 9; Iowa City, 10; Washington, 11; Ottumwa, 13; Des Moines, 14; Council Bluffs, 15; St. Joseph, Mo., 16; Kansas City, 17, 18.

MADISON SQUARE THEATRE CO., No. 3 (Hazel Kirke): Bordentown, N. J., 9; Mt. Holly, 10; Burlington, 11.

MADISON SQUARE THEATRE CO., No. 4 (Hazel Kirke): Hillsdale, Mich., 9; Sturges, 10; Kalamazoo, 11; Niles, 13; Michigan City, Ind., 14; Laporte, 15; Elkhart, 16; Goshen, 17; Warsaw, 18.

MADISON SQUARE THEATRE CO., No. 5 (Hazel Kirke): Charlotte, N. C., 13; Salisbury, 14; Stateville, 15; Asheville, 16; Spartanburg, S. C., 17; Union, 18.

MADISON SQUARE THEATRE CO. (The Professor): Brooklyn, N. Y., 6, week; Brooklyn, E. D., 13, week; Boston, 20, week; Philadelphia, 27, week.

MINER ROOKER COME: Brooklyn, N. Y., 6, week; New York City, 13, week.

MAGGIE MITCHELL COME: New York City, 6, week.

MILLIE RINKA: Chicago, Ill., 6, week; Springfield, 14; Peoria, 15; Quincy, 16; Bloomington, 17.

MCINTYRE AND HEATH'S MINSTRELS: Cincinnati, 6, week.

NEIL BURGESS COMEDY CO.: Utica, N. Y., 9; Auburn, 10; Seneca Falls, 11; Oswego, 13; Watertown, 14; Brockville, Can., 15; Ottawa, 16, 17, 18; Montreal, 20, week.

NAT C. GOODWIN, Jr.: New York City, 6, three weeks.

NEW ENGLAND OPERA CO.: Volcano, W. Va., 9; Parkersburg, 10; Huntington, 11; Pomeroy, O., 13; Gallipolis, 14; Ashland, Ky., 15; Trenton, N. J., 16; Waverly, N. Y., 17.

ONLY A FARMER'S DAUGHTER: Milwaukee, Wis., 9; Clinton, Ia., 11; Muscatine, 14; Des Moines, 17, 18; Ottumwa, 23; Oskaloosa, 24.

OLIVER DOUD BYRON: Houston, Texas, 9; Columbus, 10; San Antonio, 11, 12; Austin, 13, 14, 15; Brenham, 16; Hempstead, 17; Hearne, 18.

OLD SHIPMATES: Columbus, Ga., 13; Milledgeville, 14; Augusta, 15; Charleston, S. C., 16; Wilmington, N. C., 17; Richmond, Va., 18; Philadelphia, Pa., 20, week.

ONE HUNDRED WIVES: Norfolk, Va., 10, 11; Washington, D. C., 13, week; Baltimore, Md., 20, week.

PROSA MCALISTER DRAMATIC CO.: Colorado Springs, Col., 9, 10, 11; Leadville, 13, week.

ROOMS FOR RENT CO.: Easton, Pa., 9; Lancaster, 10; Columbia, 11; Wilmington, Del., 13; Trenton, N. J., 14; Newark, 15; York, N. Y., 16; Rondout, 17.

RICK'S SURPRISE PARTY: Memphis, Tenn., 16, 17; Nashville, 20.

ROCKEY COMEDY CO.: St. Paul, Minn., 9, 10, 11; Dubuque, Ia., 13; Clinton, 14; Cedar Rapids, 15; Iowa City, 16; Rock Island, Ill., 17; Burlington, Ia., 18.

RICK'S EVANGELINE COME: Harrisburg, Pa., 9; Reading, 10; Wilmington, Del., 11; Baltimore, 13, week; Philadelphia, 20, week; Buffalo, N. Y., 27.

ROBSON AND CRANE: Pittsburg, Pa., 13, week; Cleveland, 20, week.

ROSE EYTINGER IN FELICIA: Boston, 6, week; Philadelphia, 13, 14.

SALSBURY'S TROUBADOURS: Vincennes, Ind., 9; Indianapolis, 10, 11; Richmond, 13; Sydney, O., 14; Lima, 15; Findlay, 16; Fremont, 17; Sandusky, 18; Dunkirk, N. Y., 20; Elmira, 21; Williamsport, Pa., 22; Harrisburg, 23.

SMITH'S UNCLE TOM'S CABIN CO.: Independence, Mo., 9; Lexington, 10; Sedalia, 11; Jefferson City, 13; Mexico, 14; Moberly, 15; Hannibal, 16; Louisiana, 17; St. Charles, 18; Belleville, 20; St. Charles, 21; St. Louis, 27, week.

SNEELAKER'S MAJESTIC CONSOLIDATION: Hagerstown, Md., 10; Frederick, 11; Richmond, Va., 13, 14; Petersburg, 15; Danville, 16; Lynchburg, 17; Alexandria, 18; Baltimore, Md., 20, week; Pittsburg, Pa., 27, week.

SAM DEVERE COME: Baltimore, Md., 6, week; Jersey City, N. J., 13, 14, 15.

SOL SMITH RUSSELL: Great Falls, N. H., 9; Dover, 10; Biddeford, Me., 11.

THOMAS W. KEENE: Ypsilanti, 9; Jackson, 10; South Bend, Mo., 11; La Porte, Ind., 13; Bloomington, Ill., 15; Decatur, 16; Jacksonville, 17; Kansas City, Neb., 20, week.

TOBY DENIER'S HUMPTY DUMPTY CO.: Binghamton, N. Y., 9; Albany, 10, 11.

THE HARRISONS: Philadelphia, 6, week; Trenton, N. J., 13; New Brunswick, 14; Elizabeth, 15; Newark, 16, 17; Norwalk, 18.

VOKES FAMILY: Chicago, 6, week; St. Paul, Minn., 13, 14, 15; Minneapolis, 16, 17, 18; Milwaukee, Wis., 20, 21, 22; South Bend, Ind., 23; Sandusky, O., 24; Erie, Pa., 25.

WILLIAM STAFFORD: York, Pa., 9; Danville, 10; Williamsport, 11.

WILLIAM HORACE LINGARD: San Francisco, 6, week.

WILSON OPERA CO.: Chillicothe, O., 9; Circleville, 10; Springfield, 11; Urbana, 20; Mt. Vernon, 21; Defiance, 22; Dayton, 23; Columbus, 24, 25.

WILLIE EDWIN'S SPARKS: Boston, Mass., 6, week.

## BOSTON.

Another change has been made in the bills at the Boston Museum, Manager Field evidently being resolved to leave his patrons no word for complaint on the score of lack of variety. Sardou's Butterfly Fever having served to satisfy the public in things theatrical. All the incidents are adopted in an able and artistic manner to the requirements of the stage and the play will be everywhere recognized as one of great humor, filling out completely a well drawn and conceived idea, by keeping the audience in the best of spirits for an hour and a half. The mounting was in every way worthy of this establishment. Butterfly Fever was preceded by the Old Guard with Mr. Warren in his great impersonation of Haversack, which is familiar to the theatre goers here for the past thirty years. I need not say suffice it to record that this characteristic performance was never received with greater enthusiasm. This week a repetition of Butterfly Fever.

The Pirates of Penzance, with a good company, chorus and orchestra, did a fair business at the Globe Theatre. Sig. Brocolini was warmly welcomed in his original character of the Pirate King, singing and acting gracefully. Gertrude Franklin made her first appearance here in opera and was a decided success. Her voice is fresh and musical, singing with expression and sweetness. Miss Franklin is a decided acquisition to the lyric stage. Henri Laureat as Frederick was ill at ease but proved acceptable.

Mr. McCullin as the General was quiet, but let himself down at times to burlesque. The setting was decidedly beautiful. On Friday night H. M. S. Pinafore was presented and drew quite well. As the plot is familiar to THE MIRROR readers it is unnecessary for me to add to it. Brocolini as Corcoran was very good. Laureat revived his former success as Ralph. Gertrude Franklin made one of the best of Josephines. Vernona Jarbeau was in her element as Hebe and made a great deal out of the character, looking piquant, pretty and acting well. Gilbert, McCullin and Rose Cooke were very effective as Deadeye, Admiral and Buttercup. This week, Celebrated Case.

Willie Edouin and company at the Gaiety have conquered again. Dreams is now done in a very pleasing manner and the company are deserving of much praise. Miss Atherton and Edouin easily lead, both dividing the honors. Business has been large all the past week, which warrants a continuance of Dreams until further notice. Manager Wentworth says that he will have a theatre here next season in close proximity to the Gaiety.

The Great Australian Circus drew the largest business of the season at the Howard Athenaeum last week. The performance is a first class one, and deserves the best of patronage. This week, J. Z. Little in Nuggets.

The Windsor did a fair business last week with a local company in A Celebrated Case. Albert Long as Renaud did some very good acting and is quite promising. This week, Skiff's California Minstrels.

Items: Charles R. Thorne, Jr., and family occupied a box at the Park Theatre Monday evening.—Louis Aldrich was in the city last week closing his performances for four nights, owing to the illness of his partner, Charles Parloe.—Sol Smith Russell visited his home in the Highlands last week.—Lizette May Ulmer and George Ulmer will remain in Boston for the present. They have received many offers for next season



Waver his farewell lecture on Friday evening; subject, "Days in Rome. A Winter on the Tiber."

Hyde and Behman's Theatre (E. C. Gooding, manager): The Harry Miner combination, including Pat Rooney, is playing to packed houses. A strong company and good performance never fails to fill this house.

## ST. LOUIS.

Olympic Theatre (Charles A. Spaulding, manager): Mestayer and Smith's Tourists did a good week's business. Janauschek 4th.

Grand Opera House (John W. Norton, manager): Michel Strogoff did a fine week's business. Open for the second week.

People's Theatre (W. H. Smith, manager): Barney McAuley did a fair week's business in A Messenger from Jarvis Section. Deakin's Lilliputians 5th.

Pope's Theatre (Chas. R. Pope, manager): Youth had a good second week's run. Hazel Kirke, by the Madison Square Theatre company, 6th.

Items: George Heuer's benefit took place at the Olympic on the evening of March 4. The popular young assistant treasurer had a bumper, and a few of his most particular friends presented him with a magnificent gold watch and chain, the timepiece being a Swiss make. The locket attached is very unique, and represents a ticket to the Olympic, labeled the last ticket.—The only Joel is in town, in advance of the Strakosch Opera company, who open at the Olympic Feb. 13.—The Kiralfy's Black Crook will succeed Hazel Kirke at Pope's 13th.—The receipts for the two performances of Fati-nette, given by the Ruckhoff company on Sunday last, reached about \$1,500, and they will be repeated 5th.—The Original Big Four opens at the People's 12th.—Henry Ward Beecher will lecture at Mercantile Library Hall 13th on "The Moral Uses of Luxury and Beauty."

## BALTIMORE.

Academy of Music (Samuel W. Fort, manager): Mapleson's season of opera here was a failure. The attendance was extremely light and the performances far from satisfactory. Carmen was announced for Thursday, but early in the afternoon it was rumored that Minnie Hauk was sick and had a doctor's certificate that she was unable to sing. Manager Fort not being altogether satisfied about it, in company with his own physician, called on Minnie Hauk at her hotel and insisted upon his physician seeing whether or not she was able to sing; if he said she could not sing it was all right; but if he thought her indisposition was only imaginary, she would sing or there would be a lawsuit. Minnie Hauk sang. Campani was sick and Rincio sang Don Jose in his stead. Aida was given in good style Friday night, and the performance of Faust on Saturday night was the best of the season. Owing to the indisposition of Campani Lohengrin was cut and one whole act was omitted. A word of praise is due Del Puente, Galassi and Novara for conscientious work done. Comley and Barton began a week's engagement Monday night. Next week, Robert Fraser and company in Pantomime.

Ford's Opera House (John T. Ford, proprietor): Jefferys Lewis as Antonio in Two Nights in Rome. Camille, though satisfactorily given, does not suit Miss Lewis as well as Antonio. Haverly's Mastodons opened to big house on Monday night. Next week, Ford's Opera company in Patience.

Holiday Street Theatre (J. W. Albaugh, manager): The Passing Regiment closed a fairly successful engagement Saturday night. John F. Raymond in Fresh, the American, to a big house Monday night. Next week, All the Rage.

Monumental Theatre (Ad. Kernan, manager): The attendance last week was rather fluctuating, and the performance of the Pathfinders rather ordinary. This week, Sam Devere in Jasper, with variety.

Front Street Theatre (Daniel A. Kelly, manager): The Road Agents was presented last week, and was a success. A good olio preceded the drama. Harry LeClair and H. J. Russell opened Monday night in Just in Time.

## CINCINNATI.

Grand Opera House (R. E. J. Miles, manager): Playing against such formidable counter attraction as Edwin Booth, Robson and Crane are to be congratulated upon their evident success scored during the week closing 4th. Our Bachelors and Forbidden Fruit, the latter a recent but veritable acquisition to their repertoire, filled out the week's programme. Emma Abbott and company inaugurate the current week in Patience, with the star in the title role. The advance sale of seats has been unusually large. Hoey and Hardie in Child of the State 13th.

Robinson's Opera House (R. E. J. Miles, manager): Edwin Booth's engagement which terminated 4th tested the capacity of the house at each performance. A varied programme was afforded the admirers of the legitimate during the week, and the aggregate receipts will bear ample testimony that local amusement frequenters appreciate the artistic qualities which permeate Edwin Booth's various renditions. The Hanlon Lees, now known as the Hanlon Brothers, 6th, two weeks.

Heuck's Opera House (James Collins, manager): Ford's Comic Opera company in Patience, Mascotte and Billie Taylor throughout the week to a series of well filled houses. The Musketeers had been announced for presentation 2d, but owing to insufficient rehearsal was not attempted, Billie Taylor being substituted. Hyde and Behman's Novelty company present week, followed 13th by Hazel Kirke.

Coliseum Opera House (James E. Fennessy, manager): A lengthy programme in interspersed with numerous excellent specialty acts has been productive of profitable attendance nightly. Muldoon and Whistler's combination of athletes hold the boards present week supplemented by an attractive olio. McIntyre, Belmont and Heath's Southern Minstrels week of 13th.

Items: The Vine Street Opera House is in process of reconstruction, and under the energetic supervision of Manager Charles S. Smith will reopen April 15.—Hetting's call scene, painted for Fidelia at the Music Hall, has been forwarded to Col. Mapleson at the Academy of Music, New York.—James E. Murdock, the well known reader, was announced for a lecture at the Grand Opera House 5th, under the auspices of the Unity Club, but owing to sudden and serious illness was unable to appear, and Archibald Forbes was secured instead.—Smith and Nixon's Hall, some eighteen years ago, one of our leading amusement resorts, and until recently occupied as the Cincinnati Chamber of Commerce, is being refitted by its proprietor, James R. Smith, who contemplates its conversion into a music hall.—Marsden A. Mayer,

of Manager Abbey's staff, while not a popular man even in the widest sense of the term, is an energetic worker and doing yeoman service with Edwin Booth's company present season.—Theodore Thomas is in the city busily engaged in rehearsing the May Festival chorus at Music Hall.—Page McCarthy, press agent of the Emma Abbott English Opera company, is in town, looking after the advance interests of his party, and reports business profitable at all points.—Manager Collins of Heuck's leaves for the metropolis during latter part of week on business connected with his house.

## PHILADELPHIA.

Lyceum (T. A. Hall, manager): This theatre opened Monday night for the first production of Youth. Preparations to bring the play out had been in progress for a number of days, and meanwhile the theatre had been closed. The play was very well mounted and the company are fully up to the requirements of the piece. The stage setting is elaborate and there seems to be nothing to prevent a successful run.

Haverly's (Will Morton, manager): The Lights of London is in its last week. It has had a highly successful run. Next week, Lawrence Barrett in Pendragon.

Arch Street (Mrs. John Drew, manager): Sam Hague's British Operatic Minstrels opened Monday night. The entertainment was a very amusing one. Next week, Haverly's Mastodons.

Opera House (C. K. Goodwin, manager): The always successful Banker's Daughter opened to a good house. Charles R. Thorne played John Streblon.

Walnut (C. K. Goodwin, manager): The Harrisons have returned for a week with Photos. This rather absurd crowd has succeeded in catching on to Philadelphia audiences.

Items: The minstrels are about closing up. Carnecross goes upon the road in a few days, opening in Boston 20th. Thatcher closes week after next, beginning his tour in Baltimore and Washington.—Patti is to appear in opera at the Chestnut Street Opera House 28th and 31st.—Manager Kelly, of the National, has a benefit Thursday afternoon and evening.

## ALABAMA.

## MOBILE.

Mobile Theatre (T. C. DeLeon, manager): Oliver Doud Byron Feb. 24 and 25 to fair houses. The World 27th and 28th; light business. Booked: Old Shipmates 4th; John McCullough 8th to 11th.

## COLORADO.

## DENVER.

Tabor Grand Opera House (W. H. Bush, manager): Phosha McAllister's company still hold the boards for the balance of this week; the company is by far the best appearing in the legitimate since the opening of the house; the attendance has not been what it should be, nor as good as the company deserve. The support is excellent. Next week, Haverly's Strategists, to be followed on the 13th with Haverly's World company.

Palace Theatre (Ed. Chase, proprietor and manager): Kays, Billie and Minnie; Carlotta LaVerne, and William Francis, are the arrivals. A good show to good business is the steady programme at this place. The show is the best now that it ever has been.

## CONNECTICUT.

## BRIDGEPORT.

Hawes Opera House (Hawes and Keeler, managers): Haverly's Patience company 1st to moderate business. The company possesses some good people, but as a whole they were inferior to Rice's company that visited us earlier in the season. The new musical comedy of All at Sea 6th to small business. Mary Anderson will appear 8th in Ingomar. The sale of seats on Saturday when the chart opened was the largest in any one day. Oliver Doud Byron 10th; Jolly Bachelors evening, 11th; matinee, Pinafore.

## NEW HAVEN.

Carl's Opera House (Peter R. Carl, proprietor): The Kellogg Concert, 1st, would have drawn better with good weather. Dion Boucicault to good business, 4th; the new play, Saul a Mor was generally judged one of his best. Booked: Mary Anderson, 6th and 7th; Frank May, 10th and 11th.

Grand Opera House (Clark Peck, proprietor): Haverly's Opera company, 2d and 3d, introduced some novel business in Patience and the Mascotte, and pleased good-sized audiences. Stoddard lecture, 1st, to good business. Booked: John A. Stevens' Opera company, 7th and 8th; Fostelle Comedy company, 10th and 11th.

New Haven Opera House (Minnie Cummings, lessee): Closed for week. All at Sea comes 10th and 11th.

American Theatre (Press Eldridge, manager): Variety, to fair business.

Item: Kellogg's receipts were attached here for an alleged breach of contract against a Boston young lady. The company was not embarrassed.

## WATERBURY.

Opera House (Jean Jacques, manager): Callender's Georgia Minstrels, 3d, to fair house; they gave a very unsatisfactory entertainment. Mary Anderson in Ingomar, 9th.

## WILLMANTIC.

Loomer Opera House (S. F. Loomer, proprietor): Hill's All the Rage to poor business, the stormy weather preventing a large number from attending; a good company.

Item: Jarrett, Palmer and Slavin's U. T. C., which showed here Feb. 25, went to pieces and left for New York city, leaving one of the company to shift for himself. It seems a few small articles of clothing were found in his possession, stolen from one of the guests at the hotel, and the company left him here on that account. He claimed he had not received a dollar of his salary since going on the road, and was in actual need. He was not arrested, but allowed to get out of town as best he could.

## DISTRICT OF COLUMBIA.

## WASHINGTON.

National Theatre (John W. Albaugh, manager): Mapleson's Opera company to full houses first three nights of last week. Minnie Hauk as Carmen and Elsa. Mile. Rossini as Aida. Lawrence Barrett Dramatic Club in Julius Caesar and Merchant of Venice balance of week. Passing Regiment this week. John T. Raymond in Fresh 13th.

Ford's Opera House (John T. Ford, manager): Haverly's Mastodons last week to fine business. Jay Rial's U. T. C. this week. One Hundred Wives 13th.

Capital Theatre (Jake Budd, manager): Sheehan and Coyne's Comedy company this week.

## GEORGIA.

## ATHENS.

Deupree Opera House (W. H. Jones, manager): George H. Adams' H. D. to good house; performance first-class. MacAllister, magician, 6th, week.

## ATLANTA.

DeGives' Opera House (L. DeGives, manager): Kate Claxton, supported by a fair company, appeared in Two Orphans Feb. 28 to light business, owing to inclemency of weather. Frank Mordaunt in Old Shipmates 2d to slim house. The World 6th, three nights.

## AUGUSTA.

Augusta Opera House (N. K. Butler, Jr., manager): Theatrical business has been slack this week; nothing doing. Col. Robinson's H. D. is billed for 7th, 8th and matinee, and Colville's World for the 9th. Others are rumored as going to be here, but nothing certain.

Item: The Masonic Theatre is getting on very well, and is expected to be ready by June 1.

## MACON.

Ralston Hall (Turpin and Ogden, manager): MacAllister's Gift Show opened Feb. 27 for one week, and has had good houses. Geo. H. Adams' H. D. 6th. Billed: Robinson's H. D., under local management of McVay and Irvine 11th.

## ROME.

Nevin Opera House (M. A. Nevin, manager): Kate Claxton in Two Orphans 1st to good business. George H. Adams' H. D. 2d to fair house. Coming: Madison Square Hazel Kirke company 15th.

## ILLINOIS.

## BELLEVILLE.

City Park (August Tiemann, manager): Draper's U. T. company Feb. 25 and 26 to fair business; fair entertainment. William Younger, who has had for some time the management of this theatre, has withdrawn from the management. Mr. Tiemann is temporary manager.

## BLOOMINGTON.

Durley Hall (Tillotson and Fell, managers): Mahn's Opera company Feb. 25 to a large house. J. W. Ransome 3d to a fair house. Booked—Cartland-Murray company 17th and 18th.

Opera House (Tillotson and Fell, managers): Nothing at this house since my last letter. Booked—Thomas Keene 14th; Annie Pixley 15th.

Item: The subscription for seats for Edwin Booth failed, and he will not come.

## PEKEPORT.

Wilcox's Opera House: Howarth's Hibernica 2d to small business. Coming: Hazel Kirke 6th.

Item: On Saturday night, after the performance, the members of the Herbert Constellation were tendered a banquet at Gardner's restaurant by a number of their friends in the city.

## JOLIET.

Opera House (E. S. Barney, manager): Across the Atlantic combination Feb. 27 to only fair business. Donavin's Tennesseeans 3d to light business. F. S. Chautau in Kit, the Arkansas Traveler, 4th. Oscar Wilde 6th. Coming: Deacon Crankent, 10th.

## LINCOLN.

Gillett's Opera House (J. T. James, manager): Across the Atlantic combination 2d to good house. Booked: Canfield and Lamont's Euporian Pantomime and Novelty company 9th; Original New Orleans Minstrels 11th.

## PARIS.

Items: Nothing going on in the past two weeks in the theatrical line.—James A. Barney, of this city, formerly of Carnecross and Dixie's Minstrels, but latterly of the San Francisco Minstrels, is organizing a first-class minstrel troupe, to go on the road in May. He has negotiated with the Hennessy Brothers and Major Burke for engagements.

## PEORIA.

Rouse's Opera House (F. E. Pipe, manager): Lotta in Bob 4th. This being the first troupe in the city for the past two weeks, the play was given to very large attendance. Billed: Anna Dickinson 7th; Fanny Davenport 8th; Annie Pixley 14th.

## QUINCY.

Opera House (Dr. P. A. Marks, manager): There has been a scarcity of attractions here during the past week, owing particularly to the failure of Lotta to put in an appearance 3d. She was taken sick in St. Jo, Mo., and was unable to appear there, consequently canceled all engagements this week.

## ROCKFORD.

New Opera House (J. P. Norman, manager): Oscar Wilde lectured 2d on "The English Renaissance" to a large audience. Howarth's Grand Hibernica 3d and 4th.

## SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Oscar Wilde lectured Feb. 27 to light house. J. W. Ransome, supported by the Academy of Music stock of Chicago, appeared in his play, Across the Atlantic, 28th to a small house. Lotta as Bob 3d. Vokes Family 4th. The Cartland-Murray company 6th, three nights, opening in Fauchon. Anna Dickinson 9th.

Item: The New Orleans University Slave Singers gave two concerts 1st and 2d in one of the churches to good business.

Academy of Music (Eugene Scottes, manager): Madison Square Theatre company in Hazel Kirke 3d to a large audience. Mme. Reutz's Minstrels.

## INDIANA.

## PORT WAYNE.

Academy of Music (J. Scott, manager): Haverly's New Mastodon Minstrels Feb. 27 to an immense house. The first part introduced many new and pleasing operatic airs, duos and choruses. The olio was replete with novelties, while the entertainment as a whole was first class, giving the best of satisfaction. The above party on the 8th dedicated the new Opera House at Delaware, O.; on the 14th they dedicated Miller's new house at Mansfield, O. Fanny Davenport in School for Scandal 1st to an audience composed of the elite of the city.

## KOKOMO.

Opera House (H. E. Henderson, manager): Hyde and Behman's Comedy company appeared 2d, in Muldoon's Picnic, to good business, giving a very pleasing entertainment.

## LAFAYETTE.

Grand Opera House (F. E. D. McGinley, manager): Edwin Booth in Hamlet Feb. 22 to a \$1,300 house. Haverly's Mastodons 2d to crowded house.

Blue Ribbon Hall: Miller's Royal Bell Ringers to a full house. Booked—Salsbury's Troubadours 6th; Fanny Davenport in School for Scandal 7th.

## LOGANSPORT.

Dolan's Opera House (W. D. Pratt, man-

ager): Haverly's New Mastodon Minstrels 1st to an audience of 750; show first-class, music especially fine.

NEW ALBANY.

New Albany Opera House (J. Harbenson, manager): This house has been bare of events this week. Over four hundred seats have been sold for Kate Claxton, who appears 6th.

RICHMOND.

Grand Opera House (Dobbins Bros., managers): Hyde and Behman did an excellent business Feb. 27. Nothing announced at present.

Phillips' Opera House (N. L. C. Watts, manager): Anthony and Ellis to packed house Feb. 27. Billed: Haverly's Mastodons, 6th, and Kate Claxton, 8th.

## TERRE HAUTE.

Opera House (H. M. Smith, manager): Haverly's New Mastodons presented a fine performance to large business 3d.

Atlantic Garden Theatre (C. D. Armstrong, manager): Business continues large at this place. Brooks and Dickson have renewed their lease on the Opera House for a term of three years from July 1. H. M. Smith remains local manager.

## IOWA.

## BURLINGTON.

Grimes' Opera House (R. M. Washburn, manager): Deakin's Lilliputians Feb. 21 and 22 to good business. Mahn's Opera company in Patience and Boccaccio 28th and 1st to \$150 houses. The Teresa Carreno Concert company 3d and 4th to fair business. Fanny Davenport in School for Scandal 9th.

New Opera House: Haverly's Strategists Feb. 23 to a crowded house. The Uncle Reuben Lowder company 27th and 28th to very light houses. The play is a remote imitation of Joshua Whitcomb. Booked—Sprague's Georgia Minstrels 4th; Rossi 6th.

## CHICAGO RAPIDS.

Greene's Opera House (C. G. Greene, manager): Only a Farmer's Daughter combination 2d to good business, giving good satisfaction.

## COUNCIL BLUFFS.

Dohany's Opera House (John Dohany, manager): Leavitt's Gigantean Minstrels Feb. 24 to a crowded house. Alice Oates' Comic Opera company 27th to good business. Fannie Kellogg, from Boston, and formerly of this city, gave a concert 28th, assisted by the Cecilia Amateur Club to a packed house.

## DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): The Madison Square Hazel Kirke company, No. 2, came 1st to a highly pleased audience. Coming: H. B. Mahn's Comic Opera company 7th; Jarrett and Rice's Fun on the Bristol 8th.

Item: Nellie Price, of the Hazel Kirke company, while on the train between Jacksonville (Ill.) and Joliet the other day, lost a package containing several hundred dollars' worth of diamonds. A brakeman afterwards found it, but the lady had gone. Last Monday the package was received at Rock Island (Ill.) and returned to her. The man will be presented with a handsomely engraved watch as a reward for his honesty.

## DES MOINES.

Moore's Opera House (W. W. Moore, manager): Haverly's Strategists Feb. 25 to a full house. Alice Oates 28th and 1st to light business; company fair.

Academy of Music (Wm. Foster, manager): Correno Concert company Feb. 24 and 25 to light houses; fine entertainment.

## DUBUQUE.

Opera House (Duncan and Waller, managers): Howarth's Double Hibernica Feb. 27 and 28 to good business. Gardiner's Only a Farmer's Daughter 3d and 4th to good business. The acting of the company was good. Mme. Reutz's Minstrels appear 6th; Hazel Kirke 8th.

Opera House (John Coldren, manager): Mahn's Comic Opera company in Patience 2d to fair business.

## KEOKUK.

Keokuk Opera House (D. L. Hughes, manager): Anna Dickinson, booked for 2d, canceled at last moment. Manager Hughes attached receipts at St. Joseph, and a lawsuit will result. From the correspondence on file I should judge that Hughes had Mendum on the hip. Rossi comes 7th; Florence Herbert week of 13th; Minnie Palmer 20th; Hess' English Opera company 23d; Edwin Booth 25th; but has changed his route. He appears at Burlington 24th.

Gibbons' Opera House (P. Gibbons, manager): Carreno-Donaldi Concert company 6th.

## MARSHALLTOWN.

Woodbury Opera House (Glick and Goodwin, managers): Booked—McBride's Novelty company 3d and 4th; Alice Oates' Opera company 6th; Fay Templeton 13th; Fred Ward 27th; Annie Pixley 29th.

Items: John B. Gough was obliged to cancel on account of his illness.—The New Orleans Minstrels and the Climax Comedy company have also canceled.

## SIOUX CITY.

Academy of Music (W. H. Grady, manager): Edwin Clifford combination Feb. 23 and 24 to fair houses. Jarrett and Rice's Fun on the Bristol 25th, afternoon and evening. Coming—Edwin Clifford combination return for a week commencing 6th; Fay Templeton 29th; Madison Square company, No. 2, April 5.

## KANSAS.

## ATCHISON.

Corinthian Opera House (R. Heim, agent): Smith's D. U. T. C. company to packed house Feb. 24 and 25; Saturday matinee people turned away; Sunday evening sacred concert to full house; company good. Haverly's Strategists to standing room only 28th; performance excellent.

Item: Since the change of management the sign "standing room only" has been a regular feature.

Liberty Hall (J. P. Ross, manager): Donavin's Original Tennesseeans 1st to light house; C. H. Smith's U. T.'s Cabin 2d to a packed house.

## LEAVENWORTH.

New Opera House (D. Atchison & Co., managers): Lotta canceled dates up to Chicago on account of sickness. Anna Dickinson with good support in Hamlet and Claude Melnotte 1st and 2d to good business.

Opera House (A. F. Wood, manager): F. Cotton, supported by Basye's company, played here one week, closing 25th, to good business.

Crawford's Opera House (Lester Crawford, manager): Anna Dickinson was greeted with packed houses Feb. 27 and 28. She presented Hamlet and Claude Melnotte. Smith's Double Uncle Tom's Cabin to standing room only 3d and 4th.

Item: Anna Dickinson was tendered a reception while here by Mr. O. P. Updegraff.

## KENTUCKY.

## LEXINGTON.

Opera House (R. B. Marsh, manager): Fred Ward and good company Feb. 27 and 28 gave Hamlet and Damon and Pythias to most excellent business. Emma Abbott Opera company 1st to largest matinee ever given in the Opera House in Patience. Faust at night to crowded house; standing room only card hung out at box office. McIntyre and Heath's Minstrels billing city. Barney McAuley played to \$800 house in The Messenger from Jarvis Section.

## PARIS.

Opera House (J. Z. Croxton, manager): Frederick Ward in Virginia 6th. McIntyre, Heath and Belmont's Minstrels 8th. Julia A. Hunt in Florine 9th.

Items: F. G. White and company are to play a return engagement soon.—The New England Opera company, in Olivette, are negotiating for dates.

## MAINE.

## BANGOR.

Boston English Opera company 3d in the Mascotte; Gus Williams in Our German Senator 6th to good business; Mitchell's Pleasure party 8th and 9th.

## PORTLAND.

New Portland Theatre (Frank Curtis, manager): Closed last week. Our Goblins 6th and 7th. Booked: Gus Williams 10th and 11th; Joe Wheelock in Lieut. Wardour 13th, week.

City Hall: Ragan's final lecture on Scotland 3d to a large audience.

Reception Hall: The Rossini Club in concert to a large house.

## SACO.

City Hall (A. C. Sawyer, manager): The Boston Ideal Opera company have decided to produce The Pirates of Penzance here 29th.

## MARYLAND.

## HAGERSTOWN.

Academy of Music (Edward W. Mealey, manager): Hyde and Behman's Muldoon's Picnic, No. 1, were here Feb. 27 to fair house. Sam Hague's Operatic Minstrels 1st to a fair but appreciative audience. Booked: Soulbaker's Majestic consolidation 10th; Rial's Uncle Tom's Cabin 16th; Bartley Campbell's Gaiety Stage April 4.

## MASSACHUSETTS.

## AMESBURY.

Merrimac Opera House (Kelly and Woods, managers): Whitmore and Clark's Minstrels Feb. 27 to full house. Postelle Comedy company in Mrs. Partington 1st to good house; play extremely ludicrous.

## CHELSEA.

Academy of Music (J. B. Field, manager): B. W. P. and W. W. Minstrels Feb. 27 in their usual fine performance, the vocal parts being very good; played a very good sized audience. Emerson Concert company 6th; business light; concert good.

## LOWELL.

Music Hall (Simons and Emory, lessees): Mitchell's Pleasure Party gave a very enjoyable entertainment Feb. 28 to a fair house. Sol Smith Russell in Edgewood Folks 1st to large audience. Joe Murphy in Shann Rhea 3d to large business.

## LYNN.

Music Hall: Charles Postelle in Mrs. Partington Feb. 28 to a small audience; play and company both good. Sol Smith Russell in Edgewood Folks 3d to fair business; support not so good as last season.

## NEWBURYPORT.

City Hall (George H. Stevens, agent): Whitmore and Clark's Minstrels Feb. 28 gave a good show to \$300 house. The Postelle Comedy company 3d presented Mrs. Partington in a spirited manner to a satisfied \$500 house.

## WALTHAM.

Music Hall (R. B. Foster, manager): Postelle's Comedy company presented Mrs. Partington Feb. 27 to small but appreciative audience. The Schubert company gave a very fine concert 3d. Robert Nickel, magician, 3d to small business.

## WOR



# NEW YORK MIRROR

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Anderson, J. A.  
Abbott, Emma  
Abelling, H.  
Arnold, Josie  
Billini, Laura  
Baldwin, Ada S.  
Benton, W. G.  
Boswell, Charles  
Brown, F. A.  
Bishop, W. H.  
Bangs, Frank  
Boudicault, Dion  
Bohne, George  
Bohne, James  
Boyd, Frank  
Bonner, Robert  
Belmont, Grace  
Booth, Agnes  
Brown, E. B. (3)  
Bartley, John W.  
Barlow, W. P. & W.  
Bassett, Marjorie  
Booth, Edwin  
Barton, Walter  
Butler, Josie  
Cooper, Leo  
Corlett, Helen (4)  
Clark, May  
Olive, Emma  
Conners, W. M.  
Cline, C. H. (4)  
Cook, C. W.  
Craig, C. G.  
Crane, Seth M.  
Campbell, Bartley  
Carrington, George  
Colton, Harry  
Oarrington, Abbie  
Chase, Clara J.  
Campbell, Wm. H.  
Chester, Amy  
Clapham, Harry  
Cavenish, Ada, 3  
Combs, Jane, 3  
Cohen, Sidney (2)  
DeGuz, J. F.  
Duffield, Harry  
Davis, U. L.  
Dayton, Lillian  
Dunlap, Mattie  
DeBona, John  
DeHaven, Claude  
Eyttinge, Harry  
Emmett, J. K.  
Eyttinge, Pearl  
Eyttinge, Will  
Eyttinge, Rose  
Elliot, Wm. J.  
Foy, Bertha  
Fiske, Rose  
Falkirk, H. S.  
Fryer, J. C.  
Farmer, Harry (2)  
Farrell, Minnie  
Field, Kate  
Greaves, Estelle  
Gunter, A. C.  
Garthwaite, Fanny  
Gau, Mr.  
Gothold, J. N.  
Hayden, W. E.  
Hutton, Ella  
Hollohan, J. M.  
Hank, Minnie  
Harkins, W. S. (2)  
Howell, E. C.  
Hall, Florence  
Hanley, Mart  
Hazard, Augustus G.  
Howson, Emma  
Hawley, Wm. J.  
Jackson, Harry, Jr.  
Janauschek, Mue.  
Jones, Willie  
Jarrell, H. C. 3  
Johnson, Col. Robert  
James, W. St. L.  
Jefferson, Joseph  
Kaufman, Alex

Kiraly Bros.  
Kidd, Charles  
Kersand, William  
Kane, Rose  
Lowlow, E. B.  
Leonard, Harry H.  
Leone, H.  
Leiter, Marion  
Lewin, Morris  
Linden, Ernest  
Leonzo, Harry  
Lester, Billy  
Lawrence, L. F.  
Lorraine, Emma  
Leske, William H. (3)  
Leland, Matt  
Leach, Phineas  
Morris, James Arnold  
Morton, John  
Maylie, Joseph P.  
Malone, Mue. J. T.  
Malloy, John, Jr.  
Miller, A. D.  
Mincher, J. F.  
McCombs, J. B.  
Mackay, Mr.  
Morrison, James  
Mack, J.  
McKay, Andy  
McDonald, Phil A.  
Morton, Charles  
Mackaye, Steele (2)  
Mitchell, J. J.  
Newcomb, Hobby  
Overhill, Louise  
Paulding, Fred  
Pendleton, Frank  
Pease, Harry  
Pelham, Claude  
Paisley, P. S.  
Pulsifer, Chauncey  
Pul, F. W.  
Roberts, Nick  
Rosenfeld, Sydney (2)  
Reeves, Alex  
Rhinehart, Prof. S.  
Raymond, John T.  
Rosemore, Mabel  
Ridd, H. G. W.  
Sullivan, Dick  
Sherrington, George  
Spencer, Henry (3)  
Stevens, Ed A. 2  
Sheppard, F. B.  
Shaw, Helen  
Shields, Tillie  
Stockton, Richard  
Shea, John  
Swift, Ed U.  
Templeton, John  
Thompson, Mrs. Lou  
Thompson, Charlotte  
Thorne, W. H.  
Tillotson, J. K.  
Titus, Tracy W.  
Thompson, Den. 3  
Tanner, Rose  
Travers, Helen  
Temple, Louise, 4  
Taylour, K. W.  
Vandyke, Elma  
Vanduvre, J. C.  
Verona, Saldee  
Verne, Beula  
Wiley, Len  
Westford, Harry (3)  
Williams, A. B.  
Watkins, Rose  
Wilson, Fred  
Whitaker, Ed J.  
Wallis, Wm. F.  
Wolcott, H. H. 2  
Wilson, Geoffrey  
Weathered & Pratt  
Wagner, Cal  
Wood, T. R.  
White (Fisk Jubilee)  
Woodson, J. L.

## The New York Mirror has the Largest Dramatic Circulation in America.

MANAGER STEVENS has written a letter to the *Herald*, which in masterly style arraigns the authorities for malicious prosecution in the matter of the Windsor Theatre. Mr. Stevens, as he says, has been greatly wronged, and there should be some way by which the damages he has suffered may be adjusted.

DR. ROBERTSON, physician to the barnacle old Dramatic Fund, has been called upon five times during the past three years to attend ailing old ladies—widows, who get eighteen dollars per annum from the institution. And yet there are some persons who see no necessity for an Actors' Fund!

THERE is some talk of raising money from professionals to defend Lizzie McCaull on the charge of murder which is lodged against her. We see no objection to such a subscription provided the profession is equally prompt in caring for its sick and poor.

A DRAMATIC paper is advertised for sale in the daily papers. This is the forerunner of a sudden trip abroad. But London is dangerous ground for libellers.

## The Actors' Fund Benefit.

The first New York benefit for the Actors' Fund will take place at Haverly's Fourteenth Street Theatre next Monday afternoon. Mr. Haverly has kindly donated the theatre, and the attaches have all volunteered. M. B. Curtis, to whose generous initiation this benefit is due, will appear in his famous creation, Sam'l of Posen. On Thursday there will be an auction sale of the private boxes at the theatre, and we hope that the profession will distinguish themselves by bidding for the boxes and taking tickets for the performance. It is their Fund; it will be their benefit; they are to be both the donors and the recipients, and the liberality which they always display in charities ought not to be wanting on this occasion, when their charity literally begins and ends "at home."

During the week we have received several offers to perform for the Fund. John Lavine, of Steinways, will give a grand concert for the Fund benefit if any manager will donate the use of his theatre. Who speaks first? An actress is ready to lecture in reply to Ingersoll if a house can be procured for her. A leading physician offers to attend all Fund patients free of charge. There is no lack of volunteers on all sides. I must not be forgotten that the list for Miss Fanny Davenport's Fund benefit, at the Grand Opera House, in May, still remains open, and professionals who desire to appear with her will kindly forward their names and addresses to THE MIRROR at once.

The demands upon the Actors' Fund continue. Matt Lingham is dead, and the Fund ought to be ready to pay his funeral expenses, as he was without means. Instead of that, Osmond Tearle, of Wallack's, had to support the poor fellow during his dying days, and a subscription paper is now being handed about our greenrooms to raise money for the benefit. Alice Wright, who fell out of a window at Cleveland, last Saturday, and was killed—we cannot believe the rumors of her suicide—has been buried at the expense of her generous managers, Alice and Louis Harrison and Mart Hanley, who had paid her salary during her illness. But the Fund ought to relieve individual managers of these responsibilities.

We have prepared, under competent legal advice, the following draft of the Constitution of the Fund, and now submit it to the profession. If any actor or actress has any alteration or amendment to suggest, let it be communicated to us at once, and it will be carefully considered. If no objections are put forward during the week we shall consider that the profession approve of this draft and announce it unanimously voted. It is impossible to call all the profession together to vote upon the subject; but all professionals read THE MIRROR, and can vote in this way. This, then, is the

## CONSTITUTION OF THE ACTORS' FUND.

The Fund is for the relief of poor, sick and unfortunate actors, and the Fund is constituted and maintained from the proceeds of professional benefits and from donations. Participation in the benefits of the Fund is open to all professionals, actors and actresses, whether dramatic, operatic or variety, who require aid, and is to be tendered without the payment of dues, fees or subscriptions, upon the recommendation of any theatrical manager in good standing, and the giving of such aid is solely in the discretion of the Treasurer and Manager of the Fund, subject to the supervision and revision of a majority of a Board of Trustees.

The Officers of the Actors' Fund shall consist of a Treasurer, who shall be ex-officio Manager of the Fund, and of a Board of five Trustees.

The duty of the Treasurer and Manager shall be to receive, invest and disburse the money of the Actors' Fund according to his best judgment and upon the recommendations of accredited theatrical managers.

The duty of the Trustees shall be to supervise quarterly the accounts of the Treasurer and Manager; to see that the Fund is properly administered for the purposes to which it is devoted, and to select and elect by a majority vote a new Treasurer and Manager, when, in their judgment, it is advisable for the interests of the Fund.

The Treasurer and the Trustees shall hold their offices for life; but the Trustees shall have the power to fill vacancies in their Board by a majority vote, and to supersede the Treasurer and elect a new Treasurer by a majority vote whenever, in their judgment, it is expedient or necessary.

The Treasurer of the Fund shall be a resident manager of a New York city theatre. The five Trustees shall consist of one traveling manager, one city manager, one lawyer, one tragedian, and one comedian.

For the organization of the Actors' Fund, the Treasurer and Manager shall be A. M. Palmer, of the Union Square Theatre, New York city; and the Trustees shall be (1) J. M. Hill; (2) H. E. Abbey, of the Park Theatre, New York city; (3) Hon. Leon Abbett; (4) Edwin Booth; and (5) Joseph Jefferson, who shall take office upon publicly signifying their acceptance of the positions.

We are happy to be able to announce to the profession that A. M. Palmer, J. M. Hill and Hon. Leon Abbett have already consented to serve, and that we are now in communication with Manager Abbey and Messrs. Booth and Jefferson. The Chairman of the Fund, as already announced, will be the Rev. Dr. Houghton.

The thing to do now is to work together, heart and hand, to make the Sam'l of Posen benefit a great success. That done, and the money in the hands of Treasurer Palmer, the Actors' Fund will be established and ready for business.

## A Very Strong Hint.

The Tribune of Sunday last contained the following paragraph: "The Herald has published the statement that Edwin Booth, when he built and managed Booth's Theatre, 'sunk therein the fortunes of his friends.' This statement is absolutely false, and, furthermore, is slanderous. The 'friend' who joined Edwin Booth in building Booth's Theatre, received an interest in the real estate for no consideration at all, and he was subsequently bought out by Mr. Booth for a very large sum of money and other property, which Mr. Booth paid. And the only fortune that Edwin Booth ever sunk in Booth's Theatre was his own. Should the true story of Booth's Theatre ever be fully told, there are several persons extant who will be very sorry."

The concluding words of this paragraph contain a very strong hint, and Mr. Winter could do no greater service to the public, the profession and Mr. Booth than by writing out the true story of Booth's Theatre. We know several men, luxuriating in wealth, who would rush for railroad tickets to take them out of town if that story were printed. We know at least one lawyer of genial presence and a reputation for after-dinner speeches who would suddenly discover that silence is golden and invisibility a virtue. Mr. Booth was grossly wronged, outraged and swindled in regard to his theatre, and if he could be persuaded to put the affair in the hands of competent counsel, as we have often urged him to do, we believe that a considerable sum of money could yet be recovered.

But Mr. Booth does not like to talk about, nor think about those cruel days of his struggles, now happily superseded by a delightful and increasing prosperity. He never willingly refers to them, and has an unconquerable aversion to taking legal advice upon the subject. This reticence on his part has protected those who wronged him; but they presume upon it too far when they inspire such paragraphs as those in the Herald, to which Mr. Winter promptly and emphatically replies. Mr. Booth has shown upon several occasions that, though slow to anger, he can defend himself most effectually when wantonly assailed, and our advice to those concerned is to keep civil tongues in their heads, enjoy their spoils in obscurity, and thank Mr. Booth for the undeserved charity of silence.

## The Prince and the Savages.

The English papers are full of descriptions of the visit of the Prince of Wales to the Savage Club of London. Unlike our literary and dramatic clubs here, the membership of the London Savage is rigidly restricted to working representatives of art, the drama and literature. No broker can join the Savages; no rich or titled amateur can become a member; to be a Savage a man must be a working professional, and must stand well in his profession. There are lords who belong to it; but they have been elected, not because they are lords, but because they are salaried writers for the press.

The Prince's merry evening at the Savage Club was followed by an invitation to thirty of the professionals of London to dine with him at Marlborough House. Perhaps American actors may undervalue this compliment; but in London it is regarded as an exceptional and inestimable favor. It settles the social status of the profession beyond all dispute, and gives actors that fashionable indorsement which results in widespread popularity and augmented profits. Although the Americans might not care about royalty, they could not help admiring and liking the Prince of Wales, who, aside from his rank, is a most genial, talented and delightful gentleman.

With such a good example set them by royalty in a country where the social lines are very strictly drawn, when shall we see

the elected officials of this country paying similar homage to the profession? When will President Arthur give a dinner to a party of actors and journalists? When will Governor Cornell come down from Albany to dine with the Lotos or the Lambs? When will Mayor Grace make a point of showing himself in his box at every first night? Is the dignity of these gentlemen so much more weighty and overpowering than that of the Prince of Wales that they can afford to dispense with the professional society which the Prince eagerly courts and thoroughly enjoys.

## Dramatic Thieves At Bay.

The efforts to hunt down the play thieves, originated by THE MIRROR and admirably carried out by the managers of the Madison Square, has at length resulted in something very practical. At Chicago, Alexander Byers, George Laroque and Edward Corby were prosecuted for having in their possession and selling for ten dollars an unauthorized copy of Hazel Kirke. The Court held Corby and Byers upon the criminal charge of conspiracy to defraud, and held them to bail to await their trial.

This is the severest blow which the play thieves have yet received, and if promptly followed up by other managers, and in other cities, will completely wipe out these rascals. A list of seventy-seven copyrighted plays was found in the possession of this Chicago gang, including all the recent successes, and they were ready to dispose of copies for eight or ten dollars apiece. Certainly, the proprietors of some of these seventy-seven plays ought to join the Madison Square management in the prosecution, and chain these fellows with so many indictments that they will not be able to escape the imprisonment they deserve.

THE MIRROR has squelched the play thieves' agency in New York by its exposure, and stands guard over the criminals, ready to pounce upon them if they resume their infamous work. But the London agency continues in full blast, and copies of all the recent London plays are stolen and forwarded to California, where they are produced by the accomplices of the English thieves weeks in advance of the authorized representations of the pieces here. We have already pointed out to the London professionals where to look for these thieves, and the Chicago precedent of a charge of conspiracy to defraud shows them how to deal with the thieves when caught. We believe that we could put our hand upon two of the wretches in London at once, and without going very far from Drury Lane either.

## Sadie Martinot.

Miss Martinot, whose portrait is printed on our first page this week, is a New York girl. Her first appearance was made at the Standard Theatre, from whence she went to Boston, where her steady advance into popularity has proved her to be a student in her profession, as well as a gifted artist and a lovely girl. Lately she has sprung into a very high place by her performances of the Colleen Bawn, Arrah na-Pogue, and Kitty in Suila Mor. She promises to be one of the features of our stage in the future. She is an accomplished musician, a fine pianiste, and has made her mark in opera comique as well as in drama. She is between nineteen and twenty years of age.

## The Grand Opera House.

The fate of the Grand Opera House is known at last. Henry E. Abbey becomes its manager, and takes possession of the property June 1. The history of this house has been of a character to justify the highest hopes for its reformation and future. Mr. Abbey will probably work out that consummation for it, and although the line of conduct he will follow is not marked out, it is understood that cheap prices will prevail in the interest of good attractions. Should Nilsson come to this country in the Fall she will in all likelihood be the opening star of Mr. Abbey's new venture. Pending that time, however, the necessary repairs will be made, the interior refitted, and the odor of the old things removed. Afterwards combinations will for the most part be offered there. Architecturally the Grand Opera House has no rival in this city, and when cleanliness once obtains a consideration, it will beyond doubt take rank as one of the first places of amusement in this city.

BOUCCICAULT's play Suila-Mor was not worth the torment and opposition that attended its London production. The sly Dion knows how to play his card. In England they're red, in Ameriky they're green. This time they do not reflect the color of the New York public, which knows its Bouey like a book.

THE Colville-McDonough dispute will probably be adjusted before the date for its argument arrives. We have always held that arbitration is the most effectual way of settling all theatrical differences.

## Personal.



HENDERSON.—We are glad to see William Henderson reaping the fruits of success. He is known now as the "lucky manager" among his friends. But pluck more than luck is the foundation of his prosperity.

BALFE.—Louise Balfé has made a great hit as Willie Spratley in Youth at Philadelphia.

RHEA.—Rhea has pleased Chicago. She has St. Louis before her yet. The prospects for her future are good.

LEE.—Harry Lee goes to San Francisco with Dan Frohman. They will not play tag with the buffalo on the road.

FROHMAN.—Directory: Dan'l, New York; Gustave, New York; Charles, Chicago; Mark Klaw, Chicago; Charles McGeachy, Brooklyn; Ralph Meeker, Brooklyn.

INSEPARABLE.—Archie Gunter and Harry Lee are seen so much together nowadays that the rumor has a defined current value in effect—that is, one is writing a play for the other.

GREY.—Blanche Grey, who is an excellent actress, especially in Irish characters, is in negotiation for a part in Suila Mor, and her return to the stage will be warmly welcomed.

CUMMINGS.—Minnie Cummings is starting a fund to erect a monument to Gen. Putnam, the revolutionary hero. There is a stone for Andre; why shouldn't Putnam be honored as well?

O'NEIL.—James O'Neil says he thinks he has at last got into the channel of prosperity and on the road to all his high ambitions. He refers to his pending arrangements for a starring tour with E. M. Gardner.

BUN.—H. F. Bunner is writing a play. It is understood that Brander Matthews and Julian Magnus are his advisors. Every now and again he reminds them that he knows about it, for these "are the documents of the case."

FROHMAN.—Daniel Frohman reports intentions for a revival of a Greek play yearly. Next year same as this. When asked if it paid he sighed deeply and said: "Whether it does or not I require for myself some little classical recreation. Even if it comes high, I will have it!"

TAYLOR.—A number of offers were sent in to the Board of Directors of the Metropolitan Casino last week by several well known managers, and the lease of the building has been given to Howard P. Taylor, who proposes to run it on the principle of the San Francisco Tivoli. Mr. Taylor's lease is for five years.

HAYMAN.—J. H. Haverly and his enterprises have always been the subject of speculative rumor. Nevertheless it is recorded as true that Al. Hayman was discharged and hired over again, because in the first instance he was too previous in a business matter, and in the second guaranteed the loss which his previousness excited.

PROF.—The profusely advertised Professor and his Madison Square cast, scenery and all, are at Haverly's Brooklyn Theatre. If anything, The Professor is better played now than was the case at the home theatre, continuous practice on the road having brought its production nearer to perfection. The piece is announced for the Novelty, Williamsburg, next week.

FISKE.—Mr. and Mrs. Stephen Fiske gave a welcoming dinner and reception to Dion Bouccault last Sunday. Among those present to meet Mr. and Mrs. Bouccault were Mr. and Mrs. N. C. Goodwin, Mr. and Mrs. De Belleville, Misses Ethel Arden, Gertie Granville and Emil Weathersby, Messrs. Tony Hart, Frank Carpenter, Osmond Tearle and G. H. Sandison.

CARSON.—Emma Carson, of Mitchell's Pleasure Party, telegraphs from Portland asking us to deny the report published last week of her engagement to Emil Voegtlin. We acquiesce with pleasure, for Miss Carson is a charming little actress who should not think of leaving the boards and settling down to married life at the beginning of her career. The publication of the statement she denies was requested as a particular favor by Mr. Voegtlin's brother.

MCGEACHY.—Charles McGeachy wears a badge originally intended for the use of the Callender Minstrels. They all have badges, and "C. M." is the monogram. The fact that this extra badge was presented to Mr. McGeachy by the Frohmans, and that Mr. Gillette made a presentation speech, that there was wine and compliments abroad, and Mr. McGeachy does not know about the minstrels, does not interfere with the fact that "C. M." is Mr. McGeachy's monogram right and property.



## The Usher.



Mend him who can! The ladies call him, sweet—  
—LOVE'S LABOR'S LOST.

The name of William Terriss need no longer be mixed up in any speculations as to the leading man who will succeed Osmond Tearle, for the gentleman himself sets all doubt at rest by a letter in which he says he will positively make no arrangements to visit America next fall. His present intention is to come out a year from September. He says he will engage with no other theatre than Wallack's, because his first offer came from that establishment. But Moss don't want a leading man for 1883—Tearle is coming back then, and if a contract has not been signed, the understanding is to the effect that he will then resume his present position at that time.

An agent went into a newspaper office in a small Southern town, and found the editor printing his weekly on a hand press.

"Say, my friend," said the agent, "I want to get an ad. for my company in this issue. What shall I do about it?"

The editor dallied with a shooting stick playfully, and looked at the printed copies of his journal which were piled up on a chair beside the press.

"Wal," he drawled in reply, "half this yere edition is run off, but step inside the do' and I reckon I kin fix yo' out."

The agent handed over a trade dollar and a silver quarter for one hundred lines of space; the editor pocketed the wealth, took a half column of "dead" matter out of his advertising columns; set up the agent's copy, slipped it in; wrote an editorial on the coming of the combination; set that up, too, and made place for it in the forms by removing a leader on Blaine's South American Policy, and was busily at work working off the balance, as the agent prepared to leave. "Ho, stranger!" ejaculated the editor to the departing theatrical man, "when you go up No'th, jest you say the So'th ain't dead yet!"

A modest singer is a *rara avis*, for a reasonable amount of conceit is part of the stock in-trade of a successful vocalist. There are very few, however, who carry with them an air that is grossly offensive to the public. W. T. Carleton takes front rank among this select minority. He is handsome, he has a lusty voice, nevertheless there is something in his very presence, which cannot be described in words, positively objectionable to an audience. This was noticeable at the Standard Monday night. Claude Duval may be set down as a failure on Carleton's account—there was too much of him. His comcomby did not fit the clothes of the dashing and gallant knight of the pike, although his figure did. His ineffable selfishness in regard to his brother artists aroused the indignation of the whole house. He sang as though his mouth was choked with pudding; he acted as though he owned the Standard Theatre, its managers, company and attaches included, and whatever hope his friends may have that he would score well in a good part, fizzled out like a Fourth of July "sizzer" before the first act was finished.

Carleton's marked discourtesy to Mr. Ryley was the subject of general gossip. In the composite *finale* which finishes Claude Duval, Ryley sang his parting verse from the comic refrain, "William's Sure to be Right." The delighted audience rewarded him with a triple encore. As he was about responding to the last demand, Carleton stepped briskly down, and signaling to the leader, took up his own music. The audience resented this; they wanted Ryley; they would not be thwarted by Carleton's "freshness," and Ryley was obliged to step forward and sing again. Carleton's bullying face grew black at this, and he sulked like a peevish child, hardly deigning to finish his work. Result: Ryley got more applause, and Carleton was unanimously voted an insufferable cad who ought to be suppressed.

The glorious climate of California has not lost its attractiveness, as some would have us believe. Quite the contrary. A new era of dramatic interest in that State has begun to dawn, and "Westward, ho!" will be the cry of many stars and companies this Summer. Edwin Booth will not go out in May, as reported, because he wishes to rest after his arduous season's work before going to Europe in June. But J. K. Emmet, Nat

Goodwin, Oliver Doud Byron, and possibly Sam Colville's Taken From Life will be numbered among the strong attractions which play among the Californians in June, July and August. Perhaps Haverly's last departure has something to do with California *Redeemers*.

## Colville-MacDonough Dispute.

There was the suggestive appearance of a Quaker on the war path in the person of Thomas B. MacDonough yesterday. He was thoroughly enraged. He declared in mutterings low and terrible that Jim Haverly said he could drive a cart and horse through Mr. Colville's contract with Henry Pettitt for the drama Taken From Life. "Yes, sir; Jim said so, and Jim! why Jim Haverly he can do it."

Now this play, Taken From Life, is one Mr. Colville bought from Mr. Pettitt. The condition of things as applying to Mr. MacDonough's version of the story, is told by him in these words:

"In last week's paper an interview with Mr. Colville would have it appear that I had, while in business with him, seen the manuscript of Taken From Life. This is at once a personal implication and misrepresentation. Now with regard to the facts: Mr. Pettitt and I were closely together with regard to the piece, and went over scenes of it together in this city, he at that time considering the piece had been disposed of to me, and at my suggestion made alterations from time to time. Had I been as disloyal as Mr. Pettitt I could have forestalled its production in this country. Messrs. Colville, McVicker, Bidwell and others knew last Summer that I was in negotiation for it. Mr. Colville and I were on the most intimate, friendly and business relations. He said he would not bid against me. I accepted the play by letter on Mr. Pettitt's original proposition—\$1,000 cash and half interest in it in this country. That was six weeks before its production in London. From all that has transpired between us I had no doubt of the play being considered mine. I wrote and told him I would come to see it in London and fetch away the models. He wrote in reply changing his terms, wishing to dispose of his entire right, and giving me the refusal of it at \$5,000 cash. I accepted by cable. At that time I was a partner with Brooks and Dickson in the management of Nat Goodwin. I wrote them that if I could get away in order to visit London they should have a share in Taken From Life. From this point I want the courts to ventilate the facts and prove all I have said."

"But how are the courts to get at it?"

"Well, I don't know just yet."

"Are you going to enjoin Mr. Colville's production?"

"No, I can't do that."

"Are you going to play it?"

"I am, in Philadelphia. I will close the interview here. The courts will decide these questions."

During Mr. MacDonough's visit to the city he was served with a temporary injunction issued by Judge Donohue, restraining him from interfering with the rights of Mr. Colville. Argument thereon to make the order permanent will be heard on the 13th inst.

## Footie-ing the Score.

Lillian Cleaves wanted a protector a few months ago, and as the leading man of the company with which she was then playing seemed most eligible for that position, a matrimonial coalition was at once made between herself and that individual, whose name is Richard Footie. Now Miss Cleaves is looking about for another protector, this time as a safeguard against the Hartford swain who vowed to "love, honor and cherish, etc." the choice of his heart. She is, in fact, paying the actress' marriage toll.

A fortnight since Mr. and Mrs. Footie sailed forth in New York State, bent on drawing money from the rustics by means of that well-worn drama, The New Magdalen. Thinking that the home of her childhood, the classic precincts of Jamestown, would thrill with a generous welcome to the professional player who had made mud pies with the earth in its thoroughfares years ago, she made this town the objective point of her tour. The husband did not raise obstacles to this plan. He had no deep rooted prejudice against carrying away the dollars and dimes of his wife's townspeople. Besides, would he not make acquaintance with his fair lady's aristocratic relations, whose wealth, culture, and social distinction had been sweetly prattled into his willing ear a few months back in the halcyon days of his courtship? This reflection brought joy to the head of Footie. But his fond anticipations were disappointed. Arriving at Jamestown last Friday he found that Lillian's parents were poor but respectable people, whose social standing was nil.

Mr. Footie nursed his wrath until after the performance. Then he unbottled it before his wife in the sanctuary of their apartment at the Sherman House. "You have deceived me!" screamed the husband. "You have caused my financial ruin! You have blasted my prospects for life! You have—!" But Footie was unable to conclude the category of dreadful things that Mrs. Footie had done, for the lady began to shriek for help. Her cries brought the clerks and employes about the hotel on the scene. Then a rehearsal of wrongs, real or fancied, was indulged in by the bellicose Footie, his wife replying to them after the most approved Congressional fashion. The clerks and bell-boys held a

consultation, and decided to bring hostilities to a temporary standstill by giving the couple separate rooms. Peace reigned until their departure for New Castle, Pa., Saturday morning.

Several citizens of Jamestown waxed indignant over the insults to which Mrs. Footie was subjected by her husband, and they are responsible for the statement that from careful inquiry into the particulars they reach the conclusion that his conduct was decidedly brutal, and that the lady bore herself with discretion, if not valor, throughout the episode.

Footie hails from Hartford. He has long had an itch for acting. He appeared once as Richelieu in his own city, with disastrous results. He ran away from home some years ago and went to sea. Returning, he set up as a teacher of elocution. He also taught penmanship at one time, although his handwriting is scarcely legible, and illiteracy is one of his chief characteristics. His origin is certainly not superior to that of Miss Cleaves, and his claim to be ranked as an actor dates only from the beginning of the present season. These points of Footie's personal career are published not because the public has any particular desire to know them, but simply to place Miss Cleaves in a just light before those people who have already heard of the outrageous treatment to which, we regret to say, she has been frequently subjected.

## Alice Wright's Sad Fate.

Last Saturday Alice Wright, a soubrette engaged with the Harrison Photo company, was killed by falling from a window in a hotel, at Cleveland, Ohio. It is said that she precipitated herself from the window with suicidal intent; but, in the absence of more positive evidence on this point, the charity of the reverse opinion may better be taken.

Miss Wright was a young woman of promising talents and gentle disposition. Originally she came to this country with Mr. Colville's burlesque company. As a member of it, she exerted herself to please, and succeeded so well that her responsibility was increased as to parts. Her aunt, Fanny Wright, also an actress, was a member of the same company. She is now ill in Providence, R. I. Last Fall Miss Wright engaged for soubrette parts with the Harrisons. She was regarded as a great acquisition, and proved herself such in many ways. After she had been on the road some time her aunt grew worse, and Miss Wright temporarily relinquished her place in the company to Miss Harrison, a sister of Alice. While attending on her aunt she was herself taken ill, her malady assuming the form of typhoid fever. When both of the ladies had in some measure recovered, Miss Wright rejoined the company. This was on Dec. 10, in Detroit.

At that time and subsequently her manner was so peculiar that it attracted the attention of the company. It indicated a morbid spirit, such as is frequently apparent in victims of malarial troubles. These spells were of varied length, but they always seemed to grow in seriousness until medical advice became necessary.

When the company reached Cleveland, ten days ago, she seemed much better. On Saturday afternoon she was quite gay and happy. Returning from the matinee with Miss Harrison she declined to sup with that lady, and bidding her a cheery good day, hurried on to her own hotel, the Streibenyer House, one street beyond. From succeeding developments it is learned that she hastened to her room on the fourth floor of the hotel, and packed her trunk—the company were to leave that evening—and went into the hall. While she was there, a chambermaid came in and closed the window.

Five minutes afterwards, the time being six o'clock, two women looking from their window in a house across the street were horrified to see a woman clinging from the outside ledge of a window of the hotel. They both screamed. One ran out to the street to cry for help; the other stood fixed to the spot. For a moment the unhappy woman hung, then her hold slipped, and with a shriek: "Mother, save me!" she fell feet foremost to the ground. First she struck on the ledge of the window below her, then on its sill, from which her fall was a sheer descent of forty feet. A crowd gathered soon, and the body was recognized as that of the unfortunate Alice Wright. The company left for Philadelphia that evening, but did not give a performance. Mart Haulley, the manager, remained behind to attend the funeral, which took place in Cleveland.

## Rossi's Break-up.

The first weeks of Lent are fraught with disaster to traveling companies. On Saturday Rossi and his support contributed themselves to the grand aggregate. Last week the season that opened so brilliantly came to an inglorious end, and Signor Rossi and his company terminated their relations. Fortunately the salary list of the people was not far behind, and the sufferers have only the loss to endure that belongs to the lack of employment. Rossi opened his season in October last in Boston. After playing in all the principal cities he entered the range of smaller towns. He was never entirely successful in drawing good houses, however successful he might have been in an artistic sense. Neither Chizzola nor George K. Goodwin, who was one of the backers of the tragedian, thought much of the prospect,

but rather regarded it as the stepping-stone to securing Salvini for next year. When it became evident that Rossi's must be a losing trip, Goodwin, Sol Heilbron and Samuel Nixon, of Philadelphia, relinquished their share in the business, and it was continued by Chizzola. Things went on in a hap hazard way until last Saturday in Detroit, when salaries were two weeks behind.

Mr. Chizzola then called the company together, and said he was two weeks behind and could not pay nor could he go on. He complained that Signor Rossi had extorted his share of the receipts like a pound of flesh, and had taken in all \$13,000 as his due. Mr. Chizzola satisfied the company of this fact by means of receipts from the star, and left them to consider their course. Now appears Mr. Rossi. He brought his books and said he had loaned money to Chizzola, and further, that he was not ahead nearly so much. It was proposed that the receipts for the evening and matinee performance be given to the company. This being acted upon \$100 was divided among twenty-two people, that sum being left over and above expenses.

On Sunday Rossi again saw the company, and proposed that if dates could be obtained they go on, he paying one week's salary, and try to finish the season. There was a disagreement about this, whereupon Rossi paid a week's salary to the smaller people, and the fares of all of them to New York—some \$240. Rossi himself, his brother, Stage Manager Maxie, servant and Miss Muldener remained in Detroit. This break-up leaves Jack St. Maur, Milnes Lovick, Leslie Goslin, Harry Weaver and his wife, E. A. Eberle and wife, Constance Hamblin and Carrie Turner out of engagements.

## Held for Conspiracy.

Alex Byers and George Larocque were examined in Chicago Saturday last, on the charge of pirating manuscript copies of the play Hazel Kirke, before Justice Meech. The result was the dismissal of Larocque, and Byers was held for the criminal court in bonds of one thousand dollars.

The facts in the case, and the evidence brought against the parties by Marc Klaw, was regarded as quite conclusive. The usual manner has been to attempt to convict of larceny, and the failure has resulted from the ruling of the court that the article stolen was not tangible. In this instance, however, the prosecution entered a charge of conspiracy to injure the business of another, and proved a partnership between Byers and one George Colby. The defence was based upon the plea that no partnership existed. Although Byers denied that it existed between himself and Larocque, he admitted its existence between himself and Colby. On this admission, together with the testimony of Larocque and a number of copyists employed by Byers, the court held the latter as stated. Mr. Klaw is well satisfied with the result, and is certain that this is the firm which has been supplying spurious copies of the play to many of the "barn storming" companies about the country. Byers seemingly has been in this business for seven years. His detection was caused by the publication of his name and address in THE MIRROR two weeks ago.

## Deaths in the Profession.

VENIE CLANCY. The death of Venie Clancy is the news that comes from California this week. Although not by any means a veteran in the dramatic profession, her experience only extending over a period of a few years, it was by her natural talents, beauty and studious efforts that she attained a place in the first rank in a very short time. She was the daughter of C. R. Gardiner. Some seven years ago she appeared in the chorus of Mrs. Oates' company in this city, but in a few weeks was elevated to a better position. The same year she succeeded Lillian Conway as Evangeline in Rice's extravaganza, then in the height of its prosperity. Afterwards with Mr. Goodwin in Hobbies, she became a favorite in all parts of the country. With the termination of that engagement she severed her connection with the stage and retired into private life as the wife of M. Reine de Camps. Always delicate, she was even then in ill health, and her husband took her to Los Angeles, hoping in that salubrious climate that she might gain strength. But consumption had made its claim upon her, and there was no escape. She died on the first of this month. Her sister, Laura Clancy, is leading woman with Frank Mayo. Her uncle, E. M. Gardiner, is the manager of James O'Neil.

Her remains will be brought to Baltimore and buried there, that having been her expressed wish just before her death.

## MATT LINGHAM.

Matt Lingham's name is added to the death roll. On Wednesday he was buried from the Little Church Around the Corner. His death had been expected for a long time, and he waited for its coming with peaceful resignation. Born in New York just fifty years ago, he early developed a tendency for the stage which first took form in an amateur way in a little company among whose members were W. J. Florence, W. H. Floyd, George Boniface and others. The next step was to the boards of the old Bowery. Then being in the way of success he justified the promise of his boyhood and soon achieved a leading position. He afterward played throughout the country with Laura Keane, Booth, Owens and others. In fact he played

in the range of the drama and in every theatre in the country. His last appearance here was in the American Girl with Fanny Davenport at the Fifth Avenue Theatre. Before that he had played Caruso in the Banker's Daughter at the Union Square, and been successful as Phineas Fogg in Eighty Days Around the World. A little more than a year ago he was attacked with Bright's Disease, and it was decided by his friends to send him to California.

For this purpose a benefit was given from which was realized nearly \$3,000. With this sum he sailed for Los Angeles. For a time it seemed as if he might recover, and reports that he had done so or was on a fair road to do so were current. What good he received was not permanent however. Finally he was reported dead and the kind words that are uttered by so many lips, now that the fatality has come, were said in sorrow and grief. The report was not true however. Lingham came back home no better, "but only to die in New York," he said. He went down to a house on Houston Street, near where he lived as a boy, and waited for the end. It soon came. Without pain he expired Sunday morning.

The funeral was largely attended. Osmond Tearle, Harry Edwards, A. M. Palmer, Bartley Campbell, Dr. Robertson, T. E. Morris and Cyril Searle served as pall bearers, and there was a considerable gathering of professionals.

## Letters to the Editor.

Will you hear this letter with attention?  
As we would hear an oracle.

LOVE'S LABOR'S LOST.

THE "MUTINEER" SPEAKS.  
DELANVAN HOUSE,  
ALBANY, N. Y., March 5, 1883.

EDITOR NEW YORK MIRROR:

MY DEAR SIR: Permit me to say in reply to your article in this week's MIRROR, entitled "The 'Mutineer' Speaks," that Mr. Collier gave the information contained therein, he has not directly and purposely misrepresented to you the facts of the case in regard to myself and wife's withdrawing from his company. I hold Mr. Collier's letter, assuming that his company was to be a first class organization; that the play, The Banker's Daughter, was to be the attraction and "star," performed by a stock company, no member of which was to be pre-eminent or "starred" at the expense of the others, in any advertisement whatever; upon this understanding and condition I engaged with him. On my arrival in New York on Monday, Feb. 20, I saw by the principal morning papers that the aforesaid "condition" had been entirely disregarded, and as my contract with Mr. Collier gave us each the right to annul the engagement by giving two weeks' notice on either side (a right which Mr. Collier has taken advantage of more than once this season with other members of the company) I chose to assume my right in the premises, and resign the engagement rather than run the risk of further unprofessional and unwarrantable treatment at his hands or those of his agents; these, and these only are the reasons stated by me for our withdrawal from the company, in my letter of resignation to Mr. Collier, dated Feb. 20, and which I challenge him to publish.

There have been no "mutinies," no demand whatever upon our part for the "dismissal" of any one, as falsely stated in this week's MIRROR. We simply wished to get away from an undesirable company, and took advantage of a breach of our engagement by Mr. Collier, in order to do so; his contract (manufactured by himself) specifies that two weeks' notice shall be given. Why, then, should I give three? He gave but one week's notice to a humble member he wished to get rid of. I gave two when I wished to get rid of him. As to whether we have always faithfully fulfilled the duties of our roles during the seven hundred performances of the Banker's Daughter, in which we have participated, I will refer you to the stage manager, Mr. Tilton; to our treasurer and business manager, Mr. Butler; and to our manager, Mr. J. W. Collier (when his chagrin at our secession will permit him to tell the truth). During the past week these gentlemen have repeatedly solicited and entreated us to remain in the company—rather a singular proceeding towards "troublesome people," as you designate us. My wife and I were for fourteen years under the management of Messrs. J. S. Clarke and Edwin Booth, as leading lady and gentleman of the Winter Garden, New York, and the Walnut Street Theatre, Philadelphia (rather a long time to retain "troublesome people"), and in my career of twenty-four years in the profession, where I have been constantly employed, I have been engaged by but four managers, each of whom has repeatedly offered to re-engage me. I am not yet forty years old—my wife is five years my junior—so much for our ages, the record of which is at your service. At the beginning of this season we found that Mr. Collier's company was not the first class organization it had previously been, and we endeavored to withdraw from it last August, but he implored and persuaded us to remain, and we probably should have remained for the balance of the season but for Mr. Collier's disregard of his engagement with me.

Respectfully,  
CHARLES M. WALOOT.

N. B. It would be, I think, but justice to give this explanation equal prominence in THE MIRROR with Mr. Collier's fairy tale of this week.

C. M. W.

W. D. GEMMILL'S SALARY.

SAN FRANCISCO, Feb. 28, 1883.

EDITOR NEW YORK MIRROR:

DEAR SIR: Two days ago the Lillard company met with a sad loss in the death of William D. Gemmill, at one time manager of the Chestnut Street Theatre, Philadelphia. Since his death, malicious reports have been circulated by certain well-known parties, who wished to give the impression that during his last week's illness, Mr. Gemmill had not received his salary. These reports are both untrue and unjust.

The salary was handed to me by Mr. Lillard, and I, in the presence of Mr. Owen Westford, paid it over to Mr. Gemmill on Monday February 10. Mr. Gemmill spoke most highly of Mr. Lillard at the time, and almost his last words to Mr. Westford and myself, after I handed him the money, "Well, thank God; there are still some managers who are gentlemen."

By inserting the above, you will confer a great favor on the undersigned.

Yours truly,

EDWARD WARREN,  
OWEN WESTFORD.

HOW IS THIS?

NEW YORK, March 5, 1883.

EDITOR NEW YORK MIRROR:

DEAR SIR: I have been, since my engagement here, acting as business manager for the Corinne Merriam, who, but have no severed my connection with the same. I gave them sufficient notice, and gave a good man to take my place. I endeavored to get a settlement of salary, but failed, and I was left without a dollar in my pocket, to get home the best I could. They owe me a considerable sum, but there is no way of my getting it, they having their affairs in such a shape to prevent me. I had justifiable reason in leaving. Will you please note these facts, and—  
W. A. McLEAN.



## PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

Only a Farmer's Daughter company presented the Mystery of Wave Creek Feb. 27 to a very large audience. Certainly Mr. Barnes, the author, must have felt highly flattered at the enthusiastic reception of the play at a first performance, and he was happy in the impersonation of the character of Peter Grump, a lawyer, eliciting unbounded applause. Bertha Welby, Maude Elliott, and Mabel Earle admirably sustained their several roles, the other characters of the play are well taken. The Mystery of Wave Creek proved a great success, and the company have made a very favorable impression. The Josephy-Bellini-Mendelssohn concert 1st drew a crowded house and a brilliant audience. Jarrett and Rice's Fun on the Bristol 2d, 3d and 4th to a packed house, and better pleased audiences have not been seen at the Opera House for some time.

**STILLWATER.**  
Grand Opera House (E. W. Durant, manager): Jarrett and Rice's Fun on the Bristol 1st to one of the largest houses of the season. Booked—My Sweetheart 9th; Hess Opera company 13th.

## MISSOURI.

**HANNIBAL.**  
Mozart Hall (W. D. Waller, manager): Deakin's Lulliputian Comic Opera company 1st and 2d to good houses; matinee 2d large house. Booked—Carreno Donaldi Operatic company 7th; Bossi 8th; Fred Warde 11th; Thomas Keene 13th.

**ST. JOSEPH.**  
Tootle's Opera House (C. F. Craig, manager): Anna Dickinson, Feb. 24 and 25, to good medium business. Booked: Haverly's Strategists, 3d and 4th; Smith's U. T. C., 7th and 8th; Fanny Davenport, 10th and 11th; Leavitt's Specialties, 13th.

Item: Lotta is very sick here at the World's Hotel. She canceled at Leavenworth, and was obliged to here, as well as all dates west of Chicago. She is no better at this writing. Complaint, malarial fever. Mrs. Crabtree is with her.

**SEDLIZIA.**  
Smith's Opera House (George T. Brown & Co., managers): Florence Herbert began a week's engagement Feb. 27 to a fair house, and has thus far played to a nightly increasing b. s. 1000.

## NEBRASKA.

**LINCOLN.**  
Opera House (Ed. A. Church, manager): Alice Oates' Opera company Feb. 24 and 25 in *El Guirio* and *Little Duke* to crowded houses. Frank Cotton, supported by E. E. Bazy's Dramatic company, commenced a week's engagement 27th to fair houses at popular prices.

**OMAHA.**  
Boyd's Opera House (R. L. Marsh, manager): Fun on the Bristol company jumped from Denver and arrived in time to play for Manager Marsh's benefit Feb. 24. The house was large and our popular manager netted a nice sum. Leavitt's Giganteaus entertained only fair houses at matinee and evening 25th, owing to disagreeable weather. Haverly's Strategists, who came 27th, were troubled in the same way. Alice Oates' Opera Bouffe company began an engagement of three nights and matinee 3d.

## NEVADA.

**CARSON CITY.**  
Carson Opera House (John T. Freddy, manager): Leavitt's Vaudeville company Feb. 24 to a \$396 house. The acrobatic feats of the Davenes, and the bicycle act of Selbini and Lilly were very clever, the other features of the entertainment being almost up to the variety show average.

## NEW HAMPSHIRE.

**MANCHESTER.**  
Manchester Opera House (E. W. Harrington, manager): Mitchell's Pleasure Party in *Our Goblins* 1st to fair house; Gus Williams in *Professor Keiser* 3d to a rather small audience. Mr. Williams, although suffering from a severe illness, was able to go through his part with satisfaction. The Park Concert company gave a grand concert 5th to a large audience.

**PORTSMOUTH.**  
Mitchell's Pleasure Party gave *Our Goblins* on Friday evening, 3d, to a fair and pleased audience; the singing was specially excellent.

Item: The Buffalo Bill company is booked for the 20th at Music Hall.

## NEW JERSEY.

**JERSEY CITY.**  
Academy of Music (W. H. Brown, manager): Madison Square company in *The Professor* 2d, 3d, 4th and matinee to the best houses of the season. Coming—Harts, the Illusionist 6th, week; The Passing Regiment 13th, 14th and 16th.

## TRENTON.

Taylor's Opera House (John Taylor, manager): John S. Clarke as Bob Brierly Feb. 27 to a fair house, giving good satisfaction. John T. Raymond as Fresh 4th to a large house, who appreciated all his salient remarks.

## NEW YORK.

**ALBANY.**  
Leland Opera House (Mrs. Charles E. Leland, managers): Gillette's Professor Feb. 27, 29 and 1st to one of the largest first nights of season, with excellent business for remainder of engagement, and giving good satisfaction. Collier's Banker's Daughter combination for balance of week to good houses.

Tweddle Hall (Wm. Appleton, Jr., manager): Closed past week. Reopens with Haverly's Opera company in *Patience* and the *Mascotte* 7th for two nights and matinee.

Music Hall (George E. Oliver, manager): Closed past week. Baird's Mammoth Minstrels to come 7th and 8th, and Buffalo Bill 9th and 10th.

Levantine's Theatre (F. Levantine, manager): Excellent variety entertainment and good houses. Lillie Ellis' combination 6th week.

**AUBURN.**  
Academy of Music (E. J. Matson, manager): Buffalo Bill in the *Prairie Wolf* Feb. 27 to a \$500 house. Katherine Rogers in *East Lynne* 28th to good business. *Genevieve Ward* in *Forget-Me-Not* 2d to a \$300 house. Atkinson's Jollities 2d to very fair house. Booked—Neil Burgess as Widow Bedott 10th.

Opera House (A. Shimer, manager): Corinne in the *Mascotte* and the *Magic Slipper* 1st and 2d to poor business. Crossen's Celebrated Case combination 4th to poor business.

**BATAVIA.**  
Opera House (H. C. Ferren, manager): Janushek in *Mother and Son* Feb. 28 to a large audience. A party under the management of Cal Wagner, gave a minstrel show 2d to a small and intensely disgusted audience. A combination styling themselves the William H. Thorne Union Square Theatre company played the *Two Orphans* 4th to a fair sized house.

**BROCKPORT.**  
Ward's Opera House (Geo. R. Ward, manager): Grinnell-Billings' *My Wife* combination 2d to fair house. Gardner's Legion of Honor company 10th. Thorne Bird's combination gave *Two Orphans* 11th.

**SINGHAMPTON.**  
Academy of Music (A. D. Turner, manager): Rents Santley combination 3d to a large audience.

**DUNKIRK.**  
Nelson's Opera House (F. J. Gilbert, manager): Charles A. Watkins' Fifth Avenue combination 1st in *East Lynne* with Ada Gray as Lady Isabel, to a good-sized and very appreciative audience.

**KELMIRA.**  
Opera House (W. E. Bardwell, manager): Hyde and Behman's Muldoon's Blunders 1st to fair business. Booked—Charlotte Thompson 9th for the benefit of the 30th Separate Company N. G. S. N. Y.

**ITHACA.**  
Wilgus Opera House (H. L. Wilgus, proprietor): Gorman's Church Choir company in *Patience* Feb. 28 to fair houses. Corinne in the *Magic Slipper* 3d and matinee 4th, and the *Mascotte* evening of 4th to poor business, owing to poor supporting company. Booked—Crossen's Celebrated Case 7th; Neil Burgess' Widow Bedott 9th; Charlotte Thompson in *Jane Eyre* 10th.

Library Hall: Fiske University Jubilee Singers to a \$400 house.

**JAMESTOWN.**  
Allen's Opera House (A. E. Allen, manager): Rents-Santley Novelty company Feb. 27 to packed house. Lillian Cleves in *The New Magdalen* 3d to good business.

**KINGSTON.**  
Music Hall (W. H. Freer, manager): Baird's Minstrels 3d to a large audience, giving the best entertainment that has been given here in a long time. Billed: Charlotte Thompson in *Jane Eyre*.

## OWEGO.

Wilson Hall (S. F. Fairchild, manager): Gorman's Patience company 1st to crowded house. The Jollities 2d to a large audience.

**OSWEGO.**  
Academy of Music (W. B. Phelps, manager): The Corinne Merriemakers in the *Magic Slipper* and *The Mascotte* Feb. 27 and 28 to fair houses; they gave good satisfaction. Stevens' U. T. C. 2d to a fair house; show poor. Crossen's Celebrated Case combination 3d to a good house, giving good satisfaction. Booked—Genevieve Ward in *Forget-Me-Not* 6th; Katherine Rogers in *Camille* 7th; Neil Burgess in *Widow Bedott* 13th.

**POUGHKEEPSIE.**  
Collingwood Opera House (E. B. Sweet, manager): Collier's Banker's Daughter Feb. 27 to good business. Baird's Minstrels 1st; business good. Lulliputian Opera company 4th; matinee good; evening poor.

**ROCHESTER.**  
Corinthian Academy of Music (Arthur Leitchford, manager): The Grinnell and Billings company presented *My Wife* to small houses, Feb. 27, three nights. Hoy and Hardie's company drew fine houses, 2d, 3d and 4th, appearing in *Child of the State* and *Diplomacy*. Booked: Clara Louise Kellogg, 6th; Gardner's Legion of Honor company, 7th, three nights; Katherine Rogers, 10th and 11th.

**Grand Opera House (Jos. Gobay, manager):** Genevieve Ward, supported by a fine company, in *Forget-Me-Not*, Feb. 27th, 28th and 1st, to flattering audiences. Booked: Hyde and Behman's Specialty company, 6th; Little Corinne, 7th and 8th.

**SAMPSON.**  
Sampson Opera House (Phil Sampson, proprietor): Baird's Minstrels showed 2d to a large and appreciative audience. Pat Boone's combination came 3d to a good house. Pat himself failed to show up.

**Griswold Opera House (S. M. Hickey, manager):** The Banker's Daughter combination did a remunerative business Feb. 28 and 1st. Fanny Louise Buckingham 2d, 3d and 4th in *East Lynne* and the *Child Stealer* to fair attendance. Booked—The World combination 6th, 7th and 8th; Genevieve Ward 9th, 10th and 11th.

**Rand's Opera House (Preston and Powers, managers):** Booked—Atkinson's Jollities 6th and 7th; Hyde and Behman's Comedy company 10th.

**UTICA.**  
Utica Opera House (Theo. L. Yates, manager): Hoy and Hardie in *Child of the State* to a fair audience. Buffalo Bill 1st to a crowded house; performance good. Katherine Rogers 2d to a fair house. She was a revelation to the audience far exceeding, as an actress, all anticipation. The Jollities 4th to a good house; fine show.

**OHIO.**  
**BELLEVILLE.**  
Grand Opera House (Opera House Company, managers): Hyde and Behman's Muldoon's Picnic Feb. 22 to very good business; Herne's Hearts of Oak 2d, completely filling the house at advance prices. Coming: Julia A. Hunt and company in *Florine* 16th, their second visit this season.

**Baker and Farron (Schaefer, proprietor):** Baker and Farron, Feb. 28, to good business. Collier's Banker's Daughter combination, 1st.

**Masonic Opera House (Phil Kleir, manager):** Anthony and Ellis' U. T. C. company played to a packed house Feb. 28. Booked: Wilbur Opera company in *The Mascotte*, 9th.

**Clough's Opera House (Ed Kauffman, manager):** Hyde and Behman's Muldoon's Picnic company played to a fair sized audience, 4th; company good. Booked: Hearts of Oak, 6th; Robson and Crane in *Our Bachelors*, 7th; Miner's Comedy Four, 8th.

**Eucledia Opera House (L. G. Hanna, manager):** The World, with its splendid scenic effects, drew fairly well last week. The company is one of more than average strength. Mr. and Mrs. George S. Knight in *Baron Rudolph* 6th. Booked: Hearts of Oak 13th; Robson and Crane 20th.

**Academy of Music (John A. Ellsler, manager):** Good, although not crowded, houses greeted the Harrisons week of Feb. 27, and their comical absurdity, Photos, seemed to excite the same enthusiasm that marked its

first presentation here last season. Jeffreys Lewis this week, with *Two Nights in Rome*. Anthony and Ellis' U. T. C. 13th.

Items: It is proposed to augment the Garfield Monument Fund by a performance of Julius Caesar at the Opera House in May, with John McCullough, Lawrence Barrett and Genevieve Ward in the cast.—The Remenyi Concert 7th was a flattering success.—M. J. Kerrigan, late of the Opera House orchestra, will hereafter be found at the Academy of Music in Pittsburgh.—F. C. Tegotthoff, treasurer of The World, and formerly connected with the Opera House and Academy, was in town last week. Several offers have been made him for next season, but he has not yet decided which to accept.—A very good picture of Mlle. Rhea, in colors, has been added to Manager Hanna's collection of stage celebrities.—After the close of last Saturday's matinee at the Academy of Music, Alice Wright, who acted the part of a house maid in Photos, went directly to her room at the Strieberger House, and threw herself from a fourth-story window to the pavement beneath, which she struck with awful violence, and was instantly killed. Her head and limbs were terribly mangled, the former having been crushed almost beyond recognition. The remains were immediately placed in charge of an undertaker, and Mr. Hanley, the Harrisons' manager, will attend to their final disposition.

**COLUMBUS.**  
Comstock's Opera House (F. A. Comstock, manager): Kiralfy's Black Crook gave three performances Feb. 27 and 28 to large business; receipts on opening night \$1,060. Anthony and Ellis' U. T. C. company played to full house 3d and 4th. Booth in *Hamlet* 8th.

**Grand Opera House (Col. Theodore Morris, manager):** The New England Opera company rendered the *Mascotte* in a pleasing manner 3d and 4th; business good.

Items: All the seats for the Booth engagement were sold in one day, and speculators now find a ready sale for their tickets at four or five dollars each.—The Kiralfy's engaged twelve or fifteen ladies here to appear in the *Black Crook* ballet. On the opening evening the girls refused to go on the stage without masks, and the management was forced to dispense with the local talent.

**MUSIC HALL (Chas. D. Mead, manager):** Anthony and Ellis' U. T. C. 1st, to a crowded house. Herne's Hearts of Oak, 4th.

Items: The sale of seats for Edwin Booth commenced 1st, and by evening the whole lower house was sold.—The Mirror arrives here every Friday evening, and is for sale at the three principal news stands.

**Kirk Opera House (L. G. Hunt, manager):** Alexander Cauffman in *A Life's Mistake* Feb. 24 drew a small house. The Wilbur Opera company comes 15th in the *Mascotte*.

**Bumiller's Opera House (William Stoffle, manager):** Ada Gray in *East Lynne*, Feb. 25, to paying business. Janushek as Mary Stuart, 1st, to the largest house of the season, standing room being at a premium. Baker and Farron, in *Chris and Lena*, played to a large audience, 2d. Edwin Booth, 11th.

**Fisher's Hall: Sullivan's Hibernian Bloudees** gave a poor performance Feb. 27.

**Bennett's Opera House (P. R. Bennett, Jr., manager):** No amusements this week. Anthony and Ellis' U. T. C. billed for 8th. Henry Ward Beecher lectures 10th.

**Opera House (W. W. McKeown, manager):** Baker and Farron Feb. 27; good business. Drummer Boy, home talent, 28th, three nights, to big business. Booked: Lillian Cleves, 6th; Collier's Banker's Daughter, 7th; Edwin Booth, 10th.

Items: Box opened 2d, for the sale of tickets for Booth. Over \$1,100 was the sale up to noon same day.—Fred Nicholas, leader of orchestra, of Meadville Opera House, joined New England Opera at Youngstown on Feb. 24, and took charge of orchestra.—Haywood Sisters joined the New England Opera at Akron, Feb. 27.

## PENNSYLVANIA.

**ALLENTOWN.**  
Academy of Music (B. J. Hagenbuch, proprietor): The repairs to the Academy will be completed by the 11th, and the house will be open for inspection on 13th. A number of marked improvements have been made, the auditorium furnished with cushioned seats, and handsomely frescoed throughout. The entrances, three in number, have been enlarged and so arranged that the building can be emptied in about three minutes. Manager Aschbach has engaged Collier's Union Square company to give the opening performance, presenting the Banker's Daughter 14th.

**BRADFORD.**  
Wagner Opera House (Wagner and Reis, manager): Rents Santley company Feb. 28 to big house. Lillian Cleves 1st to a small audience. Legion of Honor 3d and 4th to fair business.

**DANVILLE.**  
Opera House (Frank C. Angle, manager): William Stafford is billed for 10th in *Marble Heart*.

Item: Letters in Post office here for Miss M. A. Taylor, Ford's Opera company, and Manager of Burgess' Widow Bedott company.

**KRIE.**  
Park Opera House (Wm. J. Sell, manager): W. J. Florence and company in *Ticket of Leave Man*, Feb. 27, to large house. Henry Ward Beecher lectured 1st, to good business. Ada Gray and Fifth Avenue company, in *East Lynne*, 2d, to good house, week closing with Hyde and Behman's Muldoon's Blunders company to overflowing house.

**Opera House (W. M. Shultz, manager):** John T. Raymond played *Fresh* to a capital house 3d. It being the eighth anniversary of the opening of the Opera House, Manager Shultz presented a beautiful souvenir programme to each lady in the audience. Charlotte Thompson appears 6th in *Jane Eyre*, and Rooms for Rent is booked for 9th.

**Fulton Opera House (B. Yecker, proprietor):** John T. Raymond as *Fresh* Feb. 28 to a \$400 house; company good throughout. Gosche Hopper company in *100 Wives* 2d to light business.

**Grand Opera House (Wagner and Reis, managers):** Gosche Hopper company in *100 Wives* Feb. 28 to good house; play satisfactory. F. L. Gardner's company in *Legion of Honor* 2d to a large and well pleased audience.

**Opera House (John A. Ellsler, manager):** Davy Crockett drew slim audiences last week. The Streets of New York, with

Mayo as Badger, was put on Saturday night and drew one of the largest houses of the season. Aldrich and Parsloe 6th, week. Robson and Crane 13th.

**Library Hall (Fred A. Parke, manager):** Felcia was produced for the first time in this city last week by Rose Eytting and an excellent company, and met with an enthusiastic reception. The week's business was good. Ford's Opera company 6th, week; followed 13th by Jeffreys Lewis in *Two Nights in Rome*.

**Williams' Academy (H. W. Williams, manager):** Harry Miner's Comedy Four gave a good show last week, and in consequence drew a large business. The Horse Shoe Four combination 6th.

**Harris' Museum (P. Harris, manager):** There is no decrease in business to report at this house, the attendance being still quite large. Mr. and Mrs. M. V. Bates are the principal attractions for the coming week.

**Fifth Avenue Museum (A. C. Hunter, manager):** The entertainment at this house has been greatly improved and business has materially increased. Many new attractions are announced for the coming week.

Items: William Turner, treasurer at Library Hall, possesses a tenor voice of much sweetness and purity. He has been advised by professionals to cultivate it.—Allegheny City has fixed the following rates for amusement licenses: For every circus, including side show, \$50; minstrel and theatrical entertainments, \$10 for one night, or \$50 for a series of not more than ten nights. A fine of \$50 is fixed for the violation of this ordinance.

—The Elks' benefit at the Opera House 9th promises to be a grand affair. Aldrich and Parsloe, Ford's Opera company, Williams' company, Lizzie Jeremy and Harry Reuch will be the attractions.—Mapleson's Opera company passed through en route East Feb. 27.—Laura Clancy, with Mayo's company, was born in this city in 1859. The little lady was completely prostrated upon receipt of the news of the death of her sister Venie.—Abbey's Uncle Tom party played to a large house at Monongahela City 2d.—F. A. Schwab, late of the Evening Leader, has become press agent for Manager Harris.—Carrie Swain will star next season with a play written for her by Leonard Grover.—Much bad blood has been exhibited in the Museum war, which is at present being waged in this city.—David Navarro, Harris' fat boy, is rapidly recovering from his late illness.—Major Atom, Little Jewel and Ada Briggs have joined the Barum show.—Will H. Coffman, the champion roller skater, has abandoned rink exhibitions, and is now engaged in commercial pursuits.

**MUSIC HALL (H. D. Evans, manager):** Neil Burgess and company in *Widow Bedott* 4th to a small house; company fair. Tony Denier's H. D. company 7th. A Celebrated Case 8th.

**Academy of Music (C. H. Lindsay, manager):** John S. Clarke as *Ticket of Leave Man* Feb. 27 to a fair house. Fisk Jubilee Singers 28th to a crowded house, pleasing all with their melodies. Rooms for Rent 1st to a light house, owing to the storm; a pleasing entertainment. John T. Raymond in *Fresh*, the American, 2d to a large and delighted audience.

**Academy of Music (P. J. Ferguson, proprietor):** William Stafford in *Marble Heart* 1st to fair house; company good. Rooms for Rent 4th.

**Yost's Opera House (M. E. Abbott, manager):** Rooms for Rent 2d to fair audience. Charlotte Thompson and company gave a very creditable performance of her new version of *East Lynne* 4th to a crowded and appreciative audience.

**Parshall Opera House (James Parshall, proprietor):** Frank L. Gardner's company in the *Legion of Honor* Feb. 28 to a fair audience; the acting was very fine, and the audience so much pleased that a repetition for the following evening was requested and granted. Ada Gray in *East Lynne* 3d to a large audience; performance excellent.

**Academy of Music (Wm. G. Elliott, proprietor):** Charlotte Thompson in *Jane Eyre* Feb. 28 to a very large, fashionable and appreciative audience. Atkinson's Jollities 1st to a small but very enthusiastic audience.

**Music Hall (M. H. Burgunder, manager):** William Stafford, in the *Marble Heart* Feb. 28 to poor house. Rents Santley Novelty company 3d to good business; several persons billed very extensively with the company did not appear.

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**Academy of Music (Wm. G. Elliott, proprietor):** Charlotte Thompson in *Jane Eyre* Feb. 28 to a very large, fashionable and appreciative audience. Atkinson's Jollities 1st to a small but very enthusiastic audience.

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Feb. 28 in the midst of a hard rain. House and performance poor. Booked: Madison Square company in *Hazel Kirke* 17th.

## TENNESSEE.

**COLUMBIA.**  
Grand Opera House (H. P. Seavy, manager): This house was opened Feb. 27 by Frank Mordaunt in *Old Shipmates*; the house was crowded to overflowing with the elite, all in full dress. Mordaunt remarked that he had never appeared before a finer audience.

**CHATTANOOGA.**  
James' Hall (Stoops Brothers, managers): George H. Adams' H. D. company Feb. 27, to crowded house. Frank Mordaunt in *Old Shipmates*, 1st to small but appreciative audience. Mr. Mordaunt opened Seavy's Opera House, Columbia, Tenn., on Feb. 27, to \$1,000 house, notwithstanding heavy rain. Kate Claxton, 3d, to crowded house.

**MEMPHIS.**  
Leubrie's Theatre (Jos. Brooks, manager): Commencing Feb. 27, and continuing throughout the week, the Madison Square Theatre company appeared in *Hazel Kirke*. Nothing is booked for next week as yet, and theatre likely to remain closed.

**MURFREESBORO.**  
Opera House (J. R. Osborn, manager): Frank Mordaunt, Feb. 28, in *Old Shipmates*; fair show to miserable business; smallest house of the season. Kate Claxton, 4th, in *Two Orphans*.

**NASHVILLE.**  
Grand Opera House (Milsom, Brooks and Dickson, managers): The Emma Abbott Opera troupe appeared on Feb. 27 only, in *Patience*; being its first presentation in Nashville, they were welcomed by a very large and appreciative audience.

**Masonic Theatre (J. C. Milsom, manager):** The Vokes Family in *The Belles of the Kitchen*, Feb. 27 and 28, was one of the most laughable performances given thus far this season, to good houses. John McCullough's engagement, good support, presented *Virginia*



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## MATINEE SATURDAY AT 2.

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## NAT. C. GOODWIN, JR.,

and ELIZA WEATHERSBY,

supported by an efficient company (under the management of Brooks and Norton)

In George R. Sims's three-act comedy, entitled

## THE MEMBER FOR SLOCOM.

Monday, March 13. Sardon's latest success, DIVORCÉS.

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## MATINEE AT 2:15.

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## OR

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The popular comedian,

M. B. CURTIS,

M. B. CURTIS, M. B. CURTIS,

M. B. CURTIS, M. B. CURTIS,

as

## SAM'L OF POSEN.

Novel, Interesting, Popular.

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As WILKINS MICAWBER.

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LITTLE EM'LY

Saturday night, 2 P. M.

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FRANK MAYO, as BADGER,

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ue Theatre, N. Y.

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outside balcony for music, brilliantly lighted

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## Professional Doings.



A picture of Paul Nemo, who is playing Ktty for Boucicault, appears above.

—John Stetson is in town.  
—Harry Allen is in town.  
—Carrie Swain will star next season.  
—Mary Anderson was in town all last week.

—Adelina Patti sails for England on April 6.  
—William Redmond returns to England in May.  
—Harry Bascomb is quickly recovering in Hartford.

—Richard Golden has left Haverly's Patience company.  
—J. S. Clarke closed his season in Trenton, N. J., last week.

—Oliver Wren has left the Two Nights in Rome combination.

—Manager Houston, of the Savannah Theatre, is in town.  
—Clara Cleland is negotiating to appear in the White Slave.

—George Howard is very successful with the Photos company.

—Claude Duval is to follow Louth at the Philadelphia Lyceum.

—Anna Dickinson comes to the Fifth Avenue Theatre March 20.

—W. H. Burton, of Maggie Mitchell's company, is in the city.

—John Gourlay has been engaged by Nat Salsbury for two years.

—J. H. Haverly has been reducing his Patience Opera company.

—Mrs. Mary Allen lies dangerously ill at her residence in this city.

—Tony Pastor has engaged Bessie Gray as sourette for next season.

—Harry Graham will sue for a divorce from his wife, Lillian Russell.

—Emma Willmot has returned to town. She will reside here permanently.

—Baker and Farron will produce their new play in New York in August.

—Emily Rigi will play in the White Slave at the Fourteenth Street Theatre.

—J. B. Mason, of the Boston Museum company, goes to England in June.

—George Hackett, of the Providence Opera House, was in town Monday.

—Charles E. Ford is reported to be \$1,500 ahead on his opera season this year.

—Treasurer Reeve at Niblo's expects to go to the Bermudas for his health soon.

—R. E. Stevens is routing the Goodwin company for California and return.

—W. E. Sheridan is bringing W. D. Gemmill's remains East from San Francisco.

—Harry Meredith produces his play, Rancho No. 10, at Norristown next week.

—J. H. Cobbe, Genevieve Ward's business manager, returns to England in May.

—Ben Stern has been engaged as advance agent for Eric Bayley's Colonel company.

—The Black Venus will be produced by the Kiraly's in April at Niblo's Garden.

—Otis Skinner, of Lawrence Barrett's company, is laid up with a bronchial attack.

—Brooks and Dickson have purchased the play, Senator Silverbags, by W. W. Rau dall.

—The Eighth Street Theatre stock company in Philadelphia closed on Saturday night.

—Manager C. W. Buter, of the Two Nights in Rome spent last Sunday in the city.

—W. H. Daly is conducting the stage management of Divorçons at the Park Theatre.

—M. B. Leavitt is home from Chicago. He says defunct prosperity is his portion this year.

—Brooks and Dickson have offered \$12,000 a year for Abbey's lease of the Park.

—Haverly's New Mastodons open at his Fourteenth Street Theatre March 20 for two weeks.

—When Nat Goodwin has played in Boston and Baltimore, he will go to San Francisco.

—The Corinne Soogah combination has collapsed in Indiana. Fourth time this season.

—D. Sherman and Ed. Hammond have arrived in town, under engagement to A. M. Palmer.

—George T. James has left the Minnie Palmer company and joined Baker and Farron.

—Helen Jennings has signed a contract with C. H. Smith, of Boston, for next season.

—Constance Murielle will play Mindha Bayley's part in George Holland's Colonel company.

—John Stetson has decided to produce Claude Duval, and has ordered the costumes of Eaves.

—R. E. J. Miles, of Cincinnati, has been indisposed of late, and unable to attend to business.

—Mme. Patti opens at the Mechanic's building, Boston, on March 20, in La Traviata.

—The Schwab Coghlan suit for breach of contract is as yet a thing of the future. In fact, suit has not been entered at all.

—Alice Wright was buried Monday in Woodland Cemetery, Cleveland. Rev. Dr. Brown officiated at the funeral ceremonies.

—E. M. Holland has been engaged by the Madison Square Theatre company for a term of years.

—Squatter Sovereignty will be put on the road under the management of Mart Hanley next season.

—Manager Abbey is negotiating with Madame Marie Helibron for a tour of the States next season.

—T. E. Halleck and James S. Maffit will be the managers of the Boston Alhambra next season.

—Aladdin will be presented at the Boston Museum this Summer under Willie Edouin's management.

—Lester Wallack opens March 13 at the Leland Opera House, Albany, in Rosedale, for one week.

—C. J. Whitney has secured a lease of Wheeler's Opera House, Toledo, for a term of five years.

—Fred Zimmerman, of the Chestnut Street Opera House, is a present visitor from the Quaker city.

—Louis James has reengaged with Barrett for next year; so, too, has his wife, Marie Wainwright.

—The production of Little Em'ly at Niblo's has not met with more success than it deserves.

—Lillian Spencer has been secured to appear in a new play by Bartley Campbell, to begin May 1.

—Butler, the marionette comedian, took his old part again in The Professor this week in Brooklyn.

—Wisecracks who know the Porter's Knot find in Sui-a-Mor a great similarity of yarn. So they say.

—Horace McVicker has left for Boston to arrange for the appearance of Madame Patti in that city.

—Charles Shaw is now manager of the Detroit Opera House, Joe Brooks retiring from that office.

—Bartley Campbell is reported to have won \$7,500 as the profits of a \$500 bet on the walking match.

—Edwin Booth last Friday and Saturday for the two performances at Indianapolis, netted over \$3,000.

—Edwin F. Thorne and Nat Goodwin have bought out the interest of A. M. Palmer in the Black Flag.

—Joe Brooks, speaking of his business interests, said that this year he had signed checks for \$700,000.

—Mary Anderson's engagement in Boston was the most successful financially she has ever played there.

—John T. Raymond spent Saturday in New York with his wife, returning to Trenton to play at night.

—Sam Colville says The World has made \$120,000, and will by the end of the present season clear \$200,000.

—Isadore Davidson is now playing Pittacus Green with the Hazel Kirke company touring in the South.

—Adelina Patti is making arrangements with Henry E. Abbey to return to this country next October.

—Louis Harrison was in town Tuesday. So, too, was Murry Woods, stage manager of the Photos company.

—The receipts during Edwin Booth's week, at Robinson's Opera House in Cincinnati, approximated \$12,000.

—Nat Salsbury is having a new play written by Robert G. Morris. It will be called The Ghost's Party.

—The Eric Bayley Colonel company are laying off for two weeks. They open at Savannah, Ga., on the 20th.

—George W. Lyon, late stage manager of the Greek play, has joined the Madison Square Theatre company.

—M. B. Curtis as Sam'l of Posen will begin an engagement of two weeks at Niblo's Garden Monday, March 20.

—Pauline Markham returned to town last week. She is busy organizing a company to take out on the road herself.

—Harry Lee went to New Haven on Saturday to see Boucicault's play. He did not, nor does he yet, like his part.

—The Eric Bayley Colonel company open May 13 in Chicago for two weeks, and close their season in Buffalo June 7.

—Fred Bock's new piece, The Living age, will be produced at the Union Square Theatre for the Summer attraction.

—Joe H. Banks, comedian, who died last Saturday in Toronto, was interred at Mount Pleasant Cemetery on March 7.

—Last week Carrie Burton was to ill to appear in Patience, and her place was capably filled by Janet Edmonstone.

—Manager Whitney of Detroit, London Ont., and Wheeler's Opera House, Toledo, is in the city, looking up attractions.

—Henry Pettitt and Augustus Harris are writing a new melodrama. Sam Colville has got the refusal of it for America.

—Samuel Gran, business manager of the B. J. M. says there will be no more failures at that house for lack of proper rehearsal.

—Dora Wiley has a daughter which she will call Patience. Richard Golden has gone to Maine to welcome the stranger.

—A Noble Purpose, managed by J. Buck, returned home last week. He is reorganizing, and will start out again March 27.

—Marie Bockell is now at liberty to make engagements for the Spring. She is a clever actress, and should not remain long idle.

—Don Boucicault, at the conclusion of his engagement in New York, opens at the Arch Street Theatre, Philadelphia, March 20.

—M. Quad, of the Detroit Free Press, is writing for Gustave and Charles Frohman's New Callender Minstrels a plantation play.

—Max Freeman has been engaged by the Madison Square Theatre company for a season of forty weeks commencing in September next.

—Roei will reorganize immediately, as he has accepted an offer to open at Baltimore's theatre, San Francisco, the second week in April.

—C. M. J. and Barton with their company go to San Francisco. They start after the close of their Fifth Avenue Theatre engagement.

—Eve Eyttinge's starting tour will be under the management of Col. Sinn this year. She has been very successful as Felicia.

—Robert Griffin Morris has completed a play for Nat Goodwin, contracted for another with the Crankus, has a third on the stocks in the interests of John P. Smith, and is looking for more buyers.

—Fanny Brown, who lately left the Vokes family, has joined Rose Eyttinge's Felicia company, in place of Estelle Boynton, who resigned.

—I. W. Norcross, Jr., has been in the city since Saturday, laid up with malaria. He leaves Thursday to rejoin Haverly's Patience company.

—Harry Allen is engaged as stage manager of The Professor company. No. 1, as the present organization is soon to be called, for next season.

—The season of the Two Nights in Rome party will probably end in Pittsburgh two weeks hence. They have had only a moderate share of prosperity.

—Miss Paullin, of the late Desfosses Opera company, will not sing again this season, but will probably join the D'Oyly Carte company in the Fall.

—William Black, late treasurer of Haverly's Fifth Avenue Theatre, and now with the Frohman Brothers, left Tuesday to join the Callender Minstrels.

—If Taken From Life is played this season it will not be in New York. Joe Wheelock is engaged for its production whenever it takes place.

—Harry Lee, at present associated with J. Alex. Brown, takes charge of the business interest of Sam Devere and his play of Jasper during the coming month.

—R. E. Graham remains with John R. Rogers and Minnie Palmer next season. He will have a new play with a good part for Miss Palmer and himself.

—Tony Pastor has been negotiating with the proprietor of the Metropolitan Casino to open a variety entertainment similar to his Fourteenth Street Theatre.

—Alfred Noel, now with the Galley Slave company, has made quite a success in the Galley Slave and Fairfax. He is the stage manager of the company.

—Bartley Campbell has engaged E. L. Walton for the comedy part in The White Slave, to be produced at Haverly's Fourteenth Street Theatre, April 3.

—The Mary Anderson company have had four weeks' rest this season. Miss Anderson only plays four weeks out of five. The pay of ye actor goes on all the same.

—Clara Louise Kellogg will take her farewell of the concert stage this month at A. P. P. C.'s annual concert, which takes place March 30, at Music Hall, Boston.

—Brooks and Dickson's new offices on Twenty-third street will be the most luxurious and convenient of any theatrical agency in the world. They move April 1.

—Henry E. Abbey is negotiating with a popular author, who has a spectacular play for its production at the Grand Opera House in this city the first week in September.

—Charles Beckus, the negro minstrel, is still seriously ill with pneumonia. He had a relapse on Tuesday, and the next turn in his case is looked for with apprehension.

—Hart Jackson has written a new spectacular drama, to be called The Diamond Casket—or Jewel Casket. It is to be produced next Fall by Brooks and Dickson.

—Gustave Frohman reports the early formation of Callender's Colored Minstrel company, No. 2. These companies are the exclusive property of Charles and Gustave.

—E. G. Kaynes has resigned his position as secretary for J. M. Hill, and taken the management for A. Z. Chipman's Checkered Life combination, which is now organizing.

—John Havlin has secured Harold Fosburg, now of Mayo's company, for the tour of Minnie Maddern. Mr. Fosburg's abilities as an actor of character parts are well known.

—E. M. Gardiner has taken the management of the Celebrated Case company, with James O'Neil and the people who recently played at Niblo's under Mr. Palmer's management.

—The sale of a lot one hundred feet square, situated on Twenty seventh street, between Broadway and Sixth avenue, gives rise to rumors of a new theatre. The price paid was \$100,000.

—Joe Brooks goes to Europe April 1. Mr. Dickson will run the business in the States, going to California with Emmet in May. Hart Jackson will attend to the New York interests of that firm.

—Hodge's new opera house at Lockport, N. Y., was opened auspiciously by the Florences one night last week. The theatre is very handsome, surpassing the burned house in every respect.

—Joseph Jefferson recently purchased a fine red Irish setter in Meadville, Pa., for \$100. It was shipped to his Louisiana plantation last week. "Schneider" will be the canine's title, of course.

—The reason Mother-in-Law closed is given thus: Salaries were \$1,500 a week, the season began late, and dates in large cities could not be had except by routes too expensive to be followed.

—Cora E. Gordon, a sister of James Gordon of the journalistic staff of the Cincinnati Enquirer, is studying for the dramatic stage under the direction of James E. Murdoch, the veteran elocutionist.

—Brooks and Dickson have purchased Belasco and Robertson's new sensational play, now called The Curse of Cain. They will change the name, and will play it this Summer or in the early Fall.

—Jeannie Winston, A. H. Bell and W. A. Hudson have had a good offer from an English manager to go over to London and produce Bocaccio and Fatantuzza during a Summer season of five months.

—The Madison Square Theatre people having invested in a house next to the theatre door for their agents and managers, find use for only one floor. They rent out the rest. Clear profit last month \$116.

—J. H. Haverly's Patience company will not appear in New York this season again. Comley and Barton are unwilling to relinquish their right to play the remainder of the season at Haverly's Fifth Avenue Theatre.

—The cast of Divorçons at the Park includes: Fred Robinson, Max Freeman, Alice Dunning Lingard, Nellie Mortimer, Clara Cole, Herbert Ayling, Louis T. Barrett, Harry Monteserrat, C. B. Welles, and Eliza Long.

—Barry Wall, the husband of Lizzie McCall, was buried on Tuesday. The Coroner's inquest will be held this week, and the jury's verdict will formulate the charge on which the unfortunate woman will be tried.

—Der Lustiger Krieg or Merry War, by Johnson St. U. S. abroad in new and original waltzes. It will be produced at the Thalia Theatre on St. Tuesday, the 18th. In the right scene only three hundred, so, he will participate.

—The Rooms for Rent company, under Seaver's admirable management, is coining money.

—Says the Boston Times: "The New York Mirror is constantly progressing as the leading theatrical newspaper in America."

—Fairfax was substituted for the Galley Slave on Friday night at the Novelty Theatre, Brooklyn. Cause: Sickness of Edna Clayton.

—Lilford Arthur, of the Colonel company, has had an offer from A. M. Palmer to join the Union Square company that is going to California.

—The Madison Square people have ordered eight cars for the use of their companies. They are building at the Baltimore and Ohio Railroad shops, and are to board and lodge the company. This looks dark for the hotel keepers.

—Jay Rial's Uncle Tom's party is playing at the California Theatre to vast houses at small prices. It is the first time that low figures were ever attempted in a first-class San Francisco Theatre, but the experiment is a success.

—The whole Nat Goodwin company now playing at Abbey's Park Theatre sent in their resignations to Messrs. Brooks and Dickson, declining to accept the terms offered by Mr. Brooks for a ten weeks' trip to California and back.

—The Vine Street Opera House, Cincinnati, now in process of rebuilding, will, when completed, be under the sole management of Charles S. Smith, who formerly looked after the business interests of the theatre under Colonel Thomas Snelbaker's ownership.

—J. H. Haverly said publicly that he entertained the idea of selling to Joe Mack a share in the Mastodon Minstrels, the purchaser to be the active manager. He also said he might and probably would sell to Ed. Keys a share of his Brooklyn Theatre.

—An error was committed by us last week in classifying P. L. Jarvis among the dramatic thieves. We have ascertained that Mr. Jarvis pays Henry French a royalty for the Celebrated Case, and that he has the right to perform that play in certain territories.

—Gustave Frohman has bought Haverly's Colored Minstrels, now in England, and will bring them here in the Summer to consolidate with the Callender company. The aggregation, one hundred strong, will be the attraction at Niblo's for the hot months probably.

—It is rumored that J. H. Haverly has engaged nearly all the principals of the Emily Melville Opera company, and intends placing them in his own Patience company now on the road, Manager McCaul to retain Enche Melville and organize a company to support her.

—Georgia Cayvan is engaged to star in Bartley Campbell's new play, The White Slave. He opens April 3 at the Fourteenth Street Theatre, and the play goes on for a run. He has had many offers for leading position, notably from John McCullough, Tom Keene and others.

—The withdrawal of Apajone from the stage of the Bijou, and the early production by the Bijou company of the Pirates of Penzance, indicates the degree of failure experienced by the former. Insufficient rehearsal and inadequate stage discipline are named as the cause of the failure.

—It is a rumor that Haverly is going to withdraw from the road all his companies not engaged in negro minstrelsy, and pay attention solely to managing theatres. In this connection it is hinted that the bond of union between him and the Madison Square people will be even stronger than ever.

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## COLUMBIA, TENN.

Opening of the New Opera House.

An Overflowing Audience Despite the Rain.

(Special to the Nashville American.)

COLUMBIA, TENN., February 27.—The new Opera House was thrown open to the public, to-night, under the most favorable circumstances. Notwithstanding a heavy fall of rain from early in the afternoon till midnight, the house was filled to overflowing. The star was Frank Mordant, in the play "Old Shipmates," by Robert Griffin Morris, editor of the New York Telegram. The building is, without doubt, the most elaborate temple of the dramatic muse in the entire South. The exterior is handsome, with an elegant entrance, ornamented with statuary, in imitation of Haverly's Fifth Avenue Theatre, New York, while the interior presents a bewildering enchantment of elaborate carving, mirrors, statuary and frescoing. When it is taken into consideration that it is entirely the work of a Nashville architect, artist and mechanic, it is a great wonder that it could not be duplicated in that city. The Bethel Hotel Company, with a capital of \$100,000, selected William R. Gunn out of the many theatrical architects presenting plans. They took James S. Hutton to arrange and paint the scenery. In preference to numerous applicants from other and larger cities, and J. W. Brant was awarded the contract for arranging the electric appliances, and Warren Bros., H. H. Myers, W. W. Tankley and other Nashville contractors to perform other contracts. The house is lighted with gas by the new Gas Company. Mordant's play in Murfreesboro, to-morrow night.

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CLAIMING THAT MARSHALL H. MALLORY HAS BROKEN HIS CONTRACT WITH ME, AND HAS NO RIGHT TO THE USE OF MY PLAY OF

## HAZEL KIRKE

I HAVE BROUGHT SUIT AGAINST SAID MALLORY, AND I HEREBY WARN ALL MANAGERS NEGOTIATING WITH SAID MALLORY FOR SAID PLAY, THAT I SHALL HOLD THEM RESPONSIBLE FOR ALL DAMAGES OR ROYALTIES DUE ME FOR THE PRODUCTION OF HAZEL KIRKE IN THEIR THEATRES WITHOUT MY CONSENT

STEELE MACKAYE.

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